

SOUND . LIGHTING . VIDEO . MUSIC . PERFORMING

# Mobile Beat

THE MOBILE ENTERTAINER'S MAGAZINE

ISSUE 133 JANUARY 2011

WWW.MOBILEBEAT.COM

## DJs LEVERAGING DIGITAL MANAGEMENT, MARKETING & MORE

THE STATE OF SOCIAL MEDIA

TOTALLY PAPERLESS DJ?

ONLINE BIZ TOOLS

EVOLUTION OF A DJ WEBSITE

STRATEGIC PLANNING

TOP 10 NON-DJ DJ JOBS

FACILITATING CEREMONY MUSIC

PRODJFILES:

JODI HARRIS

LANE SMITH

ROBERT STARKEY

REVIEWED:

PCDJ DEX FOR MAC

BLISSLIGHT BLUE LASER

AMERICAN DJ VISI LED SPOT

DJ CRASH COURSE



**DJ University**

Presented by:

TURN TO PAGE 10

**CHAUVEL**  
Video & Audio Performance



**Pioneer Dj**

# A New Dimension In Sound.



**Pioneer**

## S-DJ08 & S-DJ05 Active Reference Speakers

The industry leader in tabletop players and mixers is proud to announce the S-DJ08 and S-DJ05. Both speakers feature professional studio reference monitor sound quality, audio parameter controls, built-in linear equalization and four switchable inputs. The speakers' unique manual controller allows DJs to seamlessly switch between studio reference audio and DJ rehearsal playback. The controller also engages the equalizer and mute features and changes settings such as sound characteristics and audio inputs. The S-DJ08 and S-DJ05 are the final elements for your DJ production rig.

## PIONEER WANTS YOU TO WIN!

We're celebrating the launch of the S-DJ08 and S-DJ05 by giving you the chance to win Pioneer gear and collectable swag every week! It's easy: go to any participating authorized Pioneer dealer and check out the new S-DJ08 and S-DJ05 active reference speakers. While you're there, pick up a pair of limited edition 3-D glasses.

**Each pair of glasses contains a unique code.  
Enter your code and check out 3D videos at:**

► **[PioneerDJusa.com/3D](http://PioneerDJusa.com/3D)**

FOLLOW US ON:

f [facebook.com/pioneerdjusa](https://facebook.com/pioneerdjusa)  
t [twitter.com/pioneerdj](https://twitter.com/pioneerdj)  
y [youtube.com/pioneerdjglobal](https://youtube.com/pioneerdjglobal)

Void where prohibited.  
No purchase necessary.  
Valid March 1 - May 31, 2011  
or while supplies last.  
Must be 18 years old to enter.



# VMS4

DIGITAL WORK STATION

## THE IDEAL CONTROLLER CHECKLIST

- ✓ 2 XLR Mic inputs w/ EQ
- ✓ Large Touch Sensitive Scratch Wheels (6")
- ✓ XLR Outputs
- ✓ Built-in Mouse Pad
- ✓ X/Y Real Time Effects Control
- ✓ Real Time Sample Control
- ✓ 4-Channel Mixer
- ✓ 4 USB inputs for 4-Deck compatibility
- ✓ 4 Line Inputs



**VIRTUAL DJ**

Bundled with VIRTUAL DJ LE  
Software

**AVAILABLE NOW!**  
**\$499.99\***



**visit: [www.vms4dj.com](http://www.vms4dj.com)**

• Additional Info • Videos • News • Support • VMS4 Forum  
• Midi Drivers From Your Favorite Software

- ✓ 2 Phono Inputs
- ✓ XLR Main Outputs
- ✓ Booth Output
- ✓ Crossfader Curve Adjust
- ✓ Crossfader Reverse Switch
- ✓ Extremely Loud Headphone
- ✓ Assignable Touch Strips
- ✓ Steel Construction
- ✓ Built-in Sound Card
- ✓ Illuminated Knobs (see in the dark)
- ✓ Capable of Playing Video
- ✓ Analog Inputs for CD & Vinyl
- ✓ Affordable - Under \$500 (with Virtual DJ LE)



Contact us today for an authorized American Audio Dealer  
in your area or for a free catalog: 800.322.6337

©2010 American Audio® • Los Angeles, CA 90040 USA / [www.americaaudio.us](http://www.americaaudio.us) • Kerkraide, Netherlands / [www.americaaudio.eu](http://www.americaaudio.eu)  
\*Price & Specifications subject to change without notice. Dealer price may vary. Pricing in U.S. Dollars.  
Distributed in Canada by Sounds Distribution • Toll Free: 800-26-SOUND • Local: 905-428-9062 • [www.soundsdist.com](http://www.soundsdist.com)

# AMERICAN AUDIO

Quality, Affordable & Reliable Products From A Company  
You Can Trust!



## features.

- |    |                                      |              |
|----|--------------------------------------|--------------|
| 20 | The State of Social Media            | Andy Ebon    |
| 22 | Totally Paperless DJ?                | Ryan Burger  |
| 23 | Leveraging Digital: Online Biz Tools | Marc Andrews |

## playlist

6	TRACK ONE		
8	JUICE	MBLVXX / DJU / Pioneer Visit / Denon Rollout / China Show	
12	CROWDPLEASER	Telling Stories	Mike Ficher
14	PRODJFILE	Brilliant Beats...Danny Boy of HardNox	
16	BUSINESS CHOPS™	Taking Time to Plan	John Stiernberg
18	MIDWEEK MONEY	Why Game Show Software?	Rob Johnson
20	FEATURE	The State of Social Media	Andy Ebon
22	FEATURE	Totally Paperless DJ?	Ryan Burger
23	FEATURE	Leveraging Digital: Online Biz Tools	Marc Andrews
26	THE COMPLETE DISC JOCKEY	Supporting Actor: Top 10 Non-DJ DJ Jobs	Stu Chisholm
28	PRODJFILE	Lane Smith: Portrait of a Complete DJ	Stu Chisholm
30	PRODJFILE	Robert Starkey: From Rolling to Spinning	
32	PRODJFILE	Jodi Harris: Whatever Happens in Vegas...	DJ Dayna
36	WEISZ ON THE WEB	Evolution of a DJ Website	Jim Weisz
42	E-BEAT	Reviewed: PCDJ DEX for Mac	Mike Buonaccorso, Jr.
44	EYE CANDY	Reviewed: BlissLight Blue Laser + News	Gerald Johnson
45	EYE CANDY	Reviewed: American DJ Visi LED Spot	Marti DeBergi
46	PSWCDT	Help Ring the Bells: Ceremony Music	Jay Maxwell
50	MUSIC FEATURE	Wally Codes, a Mixing System	David Walley
52	DJ EDUCATION	Reviewed: DJ Crash Course	Ken Heath
53	GITOMER ON SALES	Are You Sure That's Enough?	Jeffrey Gitomer
54	DJ COACH	Do You Care? Part 2	Paul Kida, The DJ Coach
57	ADVERTISER INDEX		
58	EXTRAORDINARY EVENTS	The Room Is Spinning	Mike Ryan



ACTIVE **DSR Series** LOUDSPEAKERS

# Extremely Powerful, Extremely Intelligent, Surprisingly Digital.

The revolutionary new Yamaha DSR-Series takes portable active loudspeakers to the extreme limits of their potential. Designed through the application of advanced Yamaha digital and acoustic technologies perfected over several decades, DSR provides a listening experience that redefines high definition sound reinforcement. Don't take our word for it...visit your favorite Yamaha Live Sound dealer for an extremely impressive demo.



DSR112  
DSR115  
DSR215  
DSR118W

## 1300w

All-new 1300W (LF 850W, HF 450W)\* high-power Class-D amps, with PFC switching mode power supply, deliver SPL up to 138dB

## 48-bit DSP

High-power DSP and discrete 24-bit AD and DA converters result in superior S/N ratio and dynamic range

## FIR-Xtuning

Digital FIR-X tuning provides the smoothest possible frequency and phase response

## D-CONTOUR

Multi-band dynamic processing maintains consistent clarity at both high and low output levels

## Fail-Safe Protection

Extensive 3-way DSP protection ensures fail-safe operation of all vital internal components



INTEGRAL **D**IGITAL TUNING  
INTELLIGENT **D**YNAMIC CONTROL  
POWERFUL **D**IGITAL DRIVE  
EXTENSIVE **D**SP PROTECTION



Learn more about DSR speakers at [yamaha.com/dsr/mb1](http://yamaha.com/dsr/mb1)

©2011 Yamaha Corporation of America. All rights reserved.

\*DSR118W: 800 watts



# Keep the Fire Burning

**20** years ago, there was a Top 40 hit by one of my favorites, Billy Joel, called "We Didn't Start the Fire."

Despite being criticized as just a list of events set to music (even the best songwriters have to take a different approach now and then), the beat and catchy hook drove it onto the charts.

Then, social studies teachers across the land started using it as a cool way to summarize 40 years of US history (the span of Mr. Joel's life at that point). An unusual way to score a hit, but a hit nonetheless.

One thing the song infers in its rapid-fire recounting of major events, is that the old saw "The more things change, the more they stay the same" is so true in so many ways. Or, more cynically, as Karl Marx put it, "History repeats itself, first as tragedy, second as farce."

So here we are, at the beginning of the 20th year of this magazine's existence. (By the way, look for reminiscences and other Mobile Beat "historical" items in our next issue.) Over the last two decades, a lot has changed for mobile entertainers. In this issue, we're focusing on one major area: the use of computers to aid in running a business.

To put it in perspective for those readers who are just hitting their own 20-year marks, when I started college in 1985, you had to go to the "computer lab" to use WordPerfect word processing software on a black screen with glowing neon-green type, in order to be on the cutting edge of paper writing. Personally, I didn't bother with computers until one of my housemates, during my senior year (1989), got an original Macintosh from Apple, which actually featured a white virtual "page" and black fonts—like real paper!

But some things haven't changed, and likely will never change. Clients want to be served in a way<sup>o</sup> that is most convenient for them. As **MB** Publisher Ryan Burger points out in his article "Totally Paperless DJ?" no matter how great the technology seems to you, it's all about what the CLIENT wants, and how he or she wants to accomplish his or her goals. So if that means a paper contract rather than an e-signature online, so be it. On the other hand, more and more clients simply expect to have digital options, so successful DJ businesses that want to keep attracting new business (read: younger clients) need to provide the most up-to-date online experience possible.

Not surprisingly, digital technology has not only changed how DJs play music, but also how DJs do business. What is interesting is just how many ways one can take advantage of the technology. In this issue, you'll find just a few examples of how you can "leverage" the digital realm to make your business a long-burning, decades-long proposition, instead of a "flash in the pan."

• *Dan Walsh, Editor-In-Chief*

# Mobile Beat

THE MOBILE ENTERTAINER'S MAGAZINE

[www.mobilebeat.com](http://www.mobilebeat.com)

ISSUE 133 JANUARY 2011

Publisher

Ryan Burger • ProDJ Publishing

Editor in Chief

Dan Walsh

Review Coordinator / Assistant Editor

Jake Feldman

Circulation Manager

Kitty Harr

Graphic Design Consultant

Adam Rothberg

Sales, Conferences, and Events Group Director

Michael Buonaccorso

## CONTRIBUTORS

Mike Ficher  
Jay Maxwell  
Mike "Dr. Frankenstand" Ryan  
Paul Kida  
Stu Chisholm  
John Stiernberg  
Rob Johnson  
Jim Weisz  
Marc Andrews

Michael Buonaccorso, Jr.  
David Walley  
Gerald Johnson  
Ken Heath  
Marti DeBergi  
Jeffrey Gitomer  
Dayna Solomon  
Andy Ebon  
Thomas Edison

## HOW TO REACH MOBILE BEAT:

Tel: 515-986-3300 • Fax: 515-986-3344

E-mail: [webmaster@mobilebeat.com](mailto:webmaster@mobilebeat.com)

Web: [www.mobilebeat.com](http://www.mobilebeat.com)

For subscriptions, address changes or back issues go to [www.mobilebeat.com](http://www.mobilebeat.com) or contact Mobile Beat by mail at: P.O. Box 42365, Urbandale, IA 50323

Back issues of Mobile Beat (if available)  
\$5 (in Canada: \$6, US funds)

## Shipping address:

ProDJ Publishing • 807 N. Park • Grimes, IA 50111

Mobile Beat (ISSN# 1058-0212) is published by:

ProDJ Publishing (BC Productions, Inc.)

P.O. Box 42365, Des Moines, IA 50323

January, March, May, July, September,

November, December (7 issues per year).

Ground shipments to: 807 N. Park • Grimes, IA 50111

Periodical postage paid at Grimes, IA and additional mailing locations.

## Subscription rates:

US and possessions: \$25 for 1 year, \$45 for 2 years and \$65 for 3 years

Canada: \$35 for 1 year, \$65 for 2 years and \$95 for 3 years

All other countries: \$60 per year

Subscriptions outside the U.S. must be paid in U.S. currency.

Postmaster – Send address changes to:

Mobile Beat • P.O. Box 42365 • Urbandale, IA 50323

Copyright © 2011 by ProDJ Publishing

All rights reserved. Reproduction of copy, photography, or artwork prohibited without permission of the publisher.

All advertising material subject to publisher's approval.

TO ADVERTISE IN PRINT OR ONLINE, OR TO EXHIBIT AT A  
MOBILE BEAT DJ SHOW, CALL MOBILE BEAT SALES AT  
515-986-3300 x300 OR EMAIL [SALES@MOBILEBEAT.COM](mailto:SALES@MOBILEBEAT.COM)



# ALL NEW LED EFFECTS



Abyss™ LED 2.0



Fallout™



Obsession™ LED



Cosmos™ LED



Gobo Zoom™ LED

CHECK THEM OUT  
AT THE NAMM 2011 SHOW

Scan to see them  
in action



or check out our  
YouTube Channel  
[www.youtube.com/  
chauvetlighting](http://www.youtube.com/chauvetlighting)

**CHAUVET**<sup>®</sup>  
Value • Innovation • Performance

Booth #5581  
[www.chauvetlighting.com](http://www.chauvetlighting.com)





# MBLVXX 1991-2011

Mobile Beat Show & Conference, Las Vegas  
FEBRUARY 1-3, 2011 • [WWW.MOBILEBEAT.COM](http://WWW.MOBILEBEAT.COM)



Pioneer DJ



Providing the party counterpoint to powerful **keynote speakers** Ted "The Million Dollar Man" DiBiase and Mobile Beat Hall of Famer **Mark Ferrell**, the evening entertainment at MBLVXX has reached a variety unparalleled in show history—which is only fitting, considering it's the beginning of a year-long celebration of Mobile Beat Magazine's 20 years of success.

**Pioneer DJ** proudly presents **The Village People** on Wednesday, February 2 at the Top of The Riv, in the Riviera Hotel and Casino.

Party rock powerhouse **Warrant** will blow the top off the Top of the Riv, presented by the **American Disc Jockey Association** and **NLFX Professional**.



## Las Vegas Show Goes Over the Top with Incredible Entertainment

Also appearing is rapper/producer par excellence, **Thrill Da Playa** (69 Boyz, Quad City DJs, etc.).



**Naughty By Nature** and **Cupid** fill a high-energy bill at **American DJ's Customer Appreciation Party**, 7:00 on the evening of Tuesday, Feb. 1, 2011.

**It's not too late** to get a discount off of the onsite pass price! Go to [www.mobilebeat.com/las-vegas-dj-show](http://www.mobilebeat.com/las-vegas-dj-show) TODAY!



[www.mobilebeat.com/dj-university](http://www.mobilebeat.com/dj-university)

The latest articles you will find at DJ University include:

*Fog Machine Basics* by Alan Reiss

*How to (Properly) Wrap Cables* by Alan Reiss

**DJ University** Presented by **CHAUVET** is looking for YOU. We would be happy to consider your ideas for inclusion on the DJU site. Please submit your materials, in a 300 to 500-word format, to [dju@mobilebeat.com](mailto:dju@mobilebeat.com). All submissions will be reviewed and discussed among the DJ University staff and many will be included on the site. Once posted online, the articles should not appear anywhere else except for DJU.

And if there are ideas that you would like to see covered as DJU short-form classes, please submit them to the same email. We will seek out a DJ professor to handle your topic.

Check back here for the latest additions to DJ University, to be posted in each MB issue.



## DJs and DJ Gear at Pro Entertainment Show in China

**G**uangzhou, China will host the International KTV, Disco, Bar Equipment and Supplies Exhibition at the Import and Export Fair Pazhou Complex on March 3 to March 5, 2011. Attendees are expected from China, Hong Kong, Taiwan, the United States, Korea, Germany, France, Japan, Russia, Great Britain, and other countries and regions. Lighting, sound, karaoke and DJ equipment will be part of the large exhibit area. Over 9,000 attendees are expected, including many Chinese DJs, with a competition scheduled. For more info, go to [www.kdbchina.com](http://www.kdbchina.com).



# *The World's First Practice Amp For Singers!*



Guitarists have had  
practice Amps for years.  
Now it's time for the  
world's first PA for Singers!

## **HERO-RV**



On board **DSP Effects** for professional sounding vocals.

Adjust bed tracks to your **Voice** to get the levels right.

Change the **Musical Key** to fit your vocal range.

**USB Flash/SD Card Readers** play your digital music files.

Built-in **DVD/CD Player** for practicing to your favorite tracks.

Can't practice too loud? No problem, practice the way you want to through the **Headphone Output**. Bed tracks and effects all play through the headphone output.

**VocoPro**  
PROFESSIONAL VOCAL SYSTEMS

visit [www.vocopro.com/hero](http://www.vocopro.com/hero)  
or call 800-678-5348







## ...3, 2, 1: Launch!

DENON THROWS A BASH TO UNLEASH GROUNDBREAKING DN-MC6000 DIGITAL MIXER / CONTROLLER

BY JAKE FELDMAN •

To those outside the DJ business, December 1st was a day just like any other. To those in the business, it was a day to celebrate Denon's ([www.denondj.com](http://www.denondj.com)) official launch of their latest step into the DJ future: the DN-MC6000 Mixer/Controller.

The event itself was held at Chicago's (Oak Brook) SKY night-club—a cool joint with some simple, yet impressive decor and a laid-back vibe. Along for the ride and performing a special set that evening was the legendary DJ Johnny Juice of Public Enemy. To get the night started and the crowd loosened up for the unveiling of the MC6000 later on, Juice presented a quasi-tutorial on the finer points of the MC6000's digital turntable sibling, the DN-S3700. Also in attendance were many dignitaries from other DJ news outlets as well as the entire Denon DJ staff, who were extremely gracious hosts for the event.

The main event arrived as the DN-MC6000 was unveiled to the packed club and viewers watching live on the Internet. The piece itself is a four-deck DJ software controller in new school, cool Denon styling (it's black, baby!), with complete four-channel mixer also built in. Very mobile DJ-friendly, the unit is rack-mountable and of steel chassis

TURN TO PAGE 40



## Visiting Pioneer Out West

ONSITE WITH DJ EQUIPMENT INNOVATOR

BY RYAN BURGER •

In the fall of 2010 I received a personal tour of Pioneer's US headquarters with the tour guides Dave Arevalo (Storm Trooper Jedi) and Ryan Barnes of the Pioneer Marketing Team. They are the specialists that lead the team that DJs see at Mobile Beat Las Vegas, various Mobile Beat tour stops and other national conferences.

DJs who enjoy using Pioneer DJ ([www.pioneerdj.com](http://www.pioneerdj.com)) gear can thank Nozomu Matsumoto, who founded Pioneer in 1938 in Tokyo. Nozomu, as PioneerElectronics.com notes, channeled his passion for music into manufacturing speakers in his garage. 70 years on, the company has grown to be one of the largest electronics companies

TURN TO PAGE 40







divine lighting

# DIVINE LIGHTING

...beyond smoke & mirrors

## NEW LED!



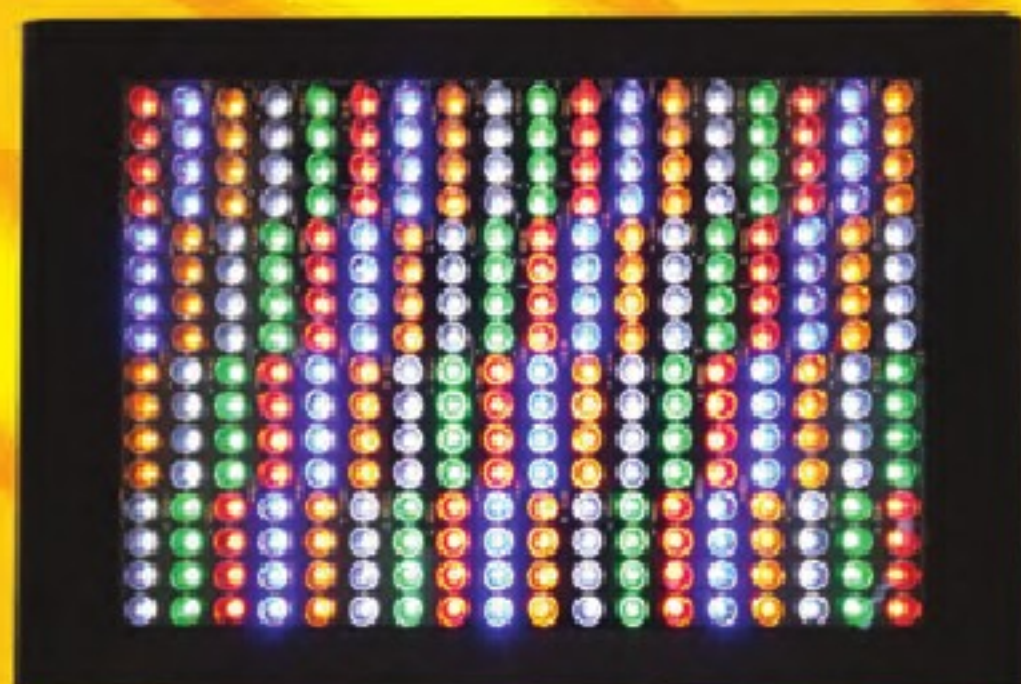
Hyper 543 RGBW  
54 x 3 watt diodes  
**\$425**



Hyper 363 RGB Zoom  
36 x 3 watt diodes  
Zoom from 10°-60°  
**\$349**



Hyper Bar RGB  
252 10mm diodes  
**\$169**



Hyper Panel RGBAW  
Red, Green, Blue, Amber & White  
**\$169**



LED Text Writer  
Projects scrolling text  
**\$249**



LED 4 Ray  
with digital display  
**\$169**

Your source for  
lamps and fuses



64514 • \$1.99



ELC • \$3.45



DYS • \$3.40

Purchase online at  
[www.divinelighting.com](http://www.divinelighting.com)  
**877.406.4557**

Low Prices on Brand Name Products

**USHIO** **PHILIPS**  
**EIKO** **OSRAM** 



# Telling Stories

FINDING THE RIGHT NARRATIVE CAN MAKE AN EVENT EXTRA-SPECIAL

BY MIKE FICHER •

**A** job to some. A performance to others. A sale to the business-minded. A show to the theatrical. Just work to a few.

But, in reality, an event is usually much more, often morphing into far-reaching, inclusive narrative. Maybe the most appropriate way to view each engagement is as a story.

Each event, particularly ones centered on a family or families, such as a wedding reception, birthday party or anniversary celebration, is a story unfolding, one being imparted through a delicate mix of planning and improvisation. Adopting or at least understanding that outlook can serve mobile jocks well, increasing the opportunity for a successful and memorable event.

## GENERATIONS

Long before videotape and digital storage allowed the world to record our every moment—mundane or monumental—for posterity, in almost all cultures, elders and parents employed stories to pass on history and communicate critical moral and social lessons to future generations. In fact, the Old Testament of the Bible is mainly a collection of stories passed down, and then written down to illustrate points. Native American history has been passed from generation to generation via verbal storytelling rather than written docu-

mentation. Storytelling flourishes in the Yangtze delta region of China where the chantefable—medieval tales of adventure employing alternating sung and spoken verses—is still a rich and popular tradition.

## DEFINING MOMENTS

So, just what IS a story? According to Tim Sheppard, a storyteller, teacher and historian in England, “There is no consensus, and it is extraordinarily hard to come up with any good definition, long or short.”

**“Good storytelling can be powerful, transporting, and magical, and most tellers agree that this can only fully happen in live performance.”**  
**Tim Sheppard, storyteller**

Writer and psychiatrist Robert Coles does offer that “stories, whether written or heard are an encounter with metaphors that bear on everyday life.”

While a definition may be elusive, the power of a story is clear. According to Joanne Brooks on Helium ([www.helium.com](http://www.helium.com)), “Storytelling is perhaps the most essential element which separates human beings from the animals.”

“Good storytelling can be powerful, transporting, and magical, and most tellers agree that this can only fully happen in live performance,” Sheppard notes.

## RIVER CITY RACONTEUR

Randy Bartlett understands the entrancing command of a story.

Owner of Premier Entertainment in Sacramento, California, Bartlett has parlayed his acting chops, composition

flair, sales background and listening skills into an extremely popular feature of his shows—love stories.

An avid reader and fan of stories as a growing child, Bartlett initially entered the field of sales where he employed his love of storytelling as a means to differentiate himself from other sales people. When he entered the mobile entertainment business in 1988, the nationally-recognized performer naturally leveraged the tool that had proven successful in his previous field.

Simple introductions evolved into more detailed, personal prologues. That success led to more elaborate, comprehensive love stories, some as long as 15 minutes.

“Yeah, I love to tell stories,” says Bartlett. “It all just started by adding a little personal touch, and then evolved.”

## RAPT ATTENTION

But, like any other instrument in the entertainer’s

arsenal, to use it effectively, the focus must be consistent.

“The skill that is the most important for a storyteller is to entertain,” Bartlett states unequivocally. “It doesn’t matter how good the story is if nobody listens to it. People have a very short attention span, so you need to keep them hooked.”

“Humor is the best tool to do that, so learn to add APPROPRIATE humor to everything to keep people hooked.”

## PREPARE

Bartlett offers some time-tested words of wisdom to develop healthy storytelling skills:

“DJs can improve their understanding [of stories] by paying attention to what keeps their interest. If they watch a movie, play, TV show or concert, what keeps them



*Mobile DJ, dance instructor, emcee, voice actor, writer, teacher, and improv comedian, Mike Ficher owns and operates Dance Express, based in Bend, Oregon. A three-time presenter and host at Mobile Beat conventions, Mike has been expanding the public's definition of mobile entertainer since 1986.*

TURN TO PAGE 56





DIGITAL  
CORE.  
ANALOG  
ROOTS.



www.hercules.com

## CREATIVITY UNLEASHED

### DJ Console 4-Mx

Precision, sturdiness, mobility and innovation...  
Take your skills to the next level.

- **2 large jog wheels:** 12cm in diameter (similar to jog wheels on DJ CD players) with touch detection, for precise control and intuitive scratching.
- **2 and 4 virtual deck modes** to mix 2 or 4 stereo tracks. More than 150 controls in 4-deck mode to create your best mixes.
- **4 in/ 4 out: 2 stereo outputs + 2 stereo inputs** [with preamplifiers for phono/line/CD sources].
- **Mobile metal** controller: large 40cm wide control surface. Easy to transport in its included carrying case.
- **Dual microphone inputs** with talkover function + dual **headphone outputs** for previewing tracks.
- **Included:** VirtualDJ® 7 DJC Edition.
- **Compatible with all MIDI mixing software**, for 2 or 4 decks.
- **For PC and Mac®.**

FROM HERCULES,  
CREATOR OF THE FIRST  
2-DECK DJ CONTROLLER WITH  
BUILT-IN AUDIO INTERFACE,  
FOR COMPUTERS.



www.HERCULESDJMIXROOM.com



4 IN/4 OUT



© 2010 Guillemot Corporation S.A. Hercules® is a registered trademark of Guillemot Corporation S.A. All rights reserved. Microsoft, Windows, Windows 7, Windows Vista, Windows XP and the Windows flag are registered trademarks or trademarks of Microsoft Corporation in the United States and/or other countries. VirtualDJ® is a registered trademark of Atomix Productions. Apple®, the Apple® logo, Mac® are trademarks and/or registered trademarks of Apple, Inc. All other trademarks and brand names are property of their respective owners. Photos and illustrations not binding. Contents, designs and specifications are subject to change without notice and may vary from one country to another.



# Brilliant Beats from the School of HardNox

DJ DUO CAPTURES PARTY VIBE IN THEIR OWN TRACKS

BY RYAN BURGER •

**H**ailing from California's Bay Area, DJs/recording artists HardNox are quick to acknowledge their beginnings as mobile DJs, just under a decade ago.

Real-life brothers Danny Boy and Jimbo (Dan and Jim Kehoe) make up this beat-heavy musical duo, and they learned which music could really move the crowd, during nearly seven years of spinning. Armed with this knowledge, they decided to push their creativity to new levels and make their own music.

"I mean, everything we do now is, honestly, a credit to what we learned as mobile DJs and just pumping crowds like that," says Danny Boy. "We used to do school dances and weddings and everything from PTA conventions all the way to the kids' school dances. So whatever it is, we did it."

Here we pick up the discussion between Danny Boy and Mobile Beat Publisher Ryan Burger...

**Ryan Burger:** So you learned the music that would get crowds going...Tell us about your recording career, especially your first couple of tracks.

**Danny Boy:** Yeah. Our first song that kind of really hit off for us was a song called, "She'd Rather Be With The DJ." And then we put out a record called, "Let the Bass Go." And now, even bigger has been our song "Fist Pump." We just keep pumping them out.

**R B:** I saw a little bit of the footage of you guys at the celebration parade for the Giants. I mean, it's a been a long time coming, obviously...you get to mix it up with the players, I assume?

**D B:** Yeah...the success of the song with the Giants started with a buddy of ours named Joe Legaz. He found the song and brought it to the San Francisco Giants marketing people. And they were like, we need to play this in the stadium. And then it took off with the fans and the players, and that's what gave it its long life and what kind of made the organization fall in love with it; not just the marketing people, but really the players and the fans connecting with the song.

**R B:** And from what we communicated, I know you want to get this song and a couple other ones in front of as many of the mobile DJs as possible. Is it just because of your background (as a mo-

bile DJ), so you know what we can do? Why are you excited about giving this track out for free to everybody.

**D B:** Well, mobile DJs, I think a record like "Fist Pump" is something that is kind of made, inspired by shows like "Jersey Shore" and different things that are really relevant to this generation...Kind of like how it connected with people like the San Francisco Giants. It's something that's connects with youth and it becomes a favorite real quick, especially if you're a school dance DJ, if you're working with those kids and those teens. It's something edgy and fun.

Yet...especially in the school dance arena, you're not club DJs...You have to be sensitive to your audience and sensitive to who you're working for...You look for things that are edgy but obviously you have to be clean and you have to be friendly and sensitive to your audience and pleasing your audience, which might be teens.

But at the same time, it's the administrators and people like that that are obviously hiring you and they're key to your job. So you have to please both parties. And sometimes that's weird DJing school dances. Sometimes that's a difficult task.

**R B:** So for people to get a hold of this track--plus you have a couple other ones--I know we set up an autoresponder to e-mail [hardnox@mobilebeat.com](mailto:hardnox@mobilebeat.com) and you get a copy of those tracks sent to you. Tell us a little bit about what we can expect out of your performance at the Vegas conference.

**D B:** Just high energy, just fun. We pride ourselves as a cross-generational act and we like to please everybody. I think it's just going to be fun, and it's just about having fun. Again, being edgy, but it's just like being inclusive and everyone

having fun. And that means not alienating people, not offending people, and just having a good time, really. That's all I can say. It's just having a good time. It's just as simple as that.

Check out more about HardNox at [www.hardnoxmusic.com](http://www.hardnoxmusic.com), and on Facebook at <http://facebook.com/HardNox.Music> an follow them at @HardNox on Twitter. Send an email to [Hardnox@mobilebeat.com](mailto:Hardnox@mobilebeat.com) to get links to some HarNox tracks sent back to you. **MB**







DENON DJ

# DN-MC6000

The **A1** of all-in-one controllers.



We're serious about our products, their build quality and how they perform, just like you are serious about your gigs. We believe you DJ to entertain, to have fun, and to make money. So why would you stake your business, your reputation, your performance and your compensation on an all-in-one toy?

Introducing the Denon DJ DN-MC6000 4ch. / 4-deck MIDI controller with USB Sound Card.

It won't physically print you money, but you get the idea.



**VIRTUAL DJ**



**100<sup>th</sup>**  
*Anniversary*  
since 1910



# Taking Time to Plan: An Absolute Necessity

STOP TO REFLECT AMIDST THE CHAOS, AND PREPARE TO RISE ABOVE IT

BY JOHN STIERNBERG •

**I**t's 2011: a new year and a new decade. To say that things are changing in the mobile entertainment industry is an understatement.

For many of us, one New Year's resolution is to do strategic planning. Also for many, planning is something that is easy to procrastinate on. Is strategic planning only for the big companies? How can I find the time? How do I get started? This article addresses these issues and recommends three action tips for success.

## STRATEGIC PLANNING DEFINED

We've talked about strategic planning in previous Mobile Beat articles. For a quick refresher, here is the definition:

Strategic planning is the art and science of making the right decisions about your business. The art portion implies creativity, flexibility, and risk. The science portion implies structure, precision, and control. Ironically, the two positions are complementary to—not in conflict with—one another, especially in a creative industry like ours.

Beyond just a budget, a strategic plan is a road map for your business. The tangible result of doing the planning is "The Book"—a system of documents (narrative and numbers) that describe what you are going to do, how you are going to do it, and how you measure the results.

The Book is designed to be modular in order to 1) drive specific initiatives, 2) inform the various stakeholder groups (your employees, owners, investors, alliance partners, suppliers, etc.), and 3) allow sections to be updated as necessary without each annual revision being a huge production.

## WHY DON'T MORE COMPANIES DO IT?

We estimate that about 5% of businesses have

a strategic plan that is written down. That percentage may be even less in the mobile entertainment industry. It's easy to rationalize that it is not necessary to do planning beyond a simple budget. Here are the top three myths that need busting (really excuses...):

**Myth #1:** Strategic planning is only for big companies. We don't need it. We've been successful and it makes sense to keep doing what we are doing.

**Reality #1:** While most (not all) "big" companies do some sort of planning, the need to make good business decisions in a systematic way applies to ALL businesses. In addition, dynamic changes in the market are driving companies of all sizes to plan so that business can be managed and successful results come by design rather than by accident.

**Myth #2:** I'd love to do some planning, but I'm spending all my time putting out fires. I'll get to it when things settle down.

**Reality #2:** Things will never settle down. And admit it: You don't want them too anyway. If you had done the planning before, you would not have so many fires to put out. Take the time to plan now.

**Myth #3:** I know that my competitors don't do much planning, so all I need to do to stay ahead of them is keep booking more dates.

**Reality #3:** You may be right that many of your competitors don't plan, but don't underestimate them. Market dynamics from 2008 to the present have forced the issue. The rules have changed and the mobile entertainers that want to do more than just survive have embraced strategic planning. Oh, and about booking more dates—remember that your product does not sell itself.

## HOW TO FIND TIME

Time is your most precious resource. A little planning goes a LONG way. Here are three suggestions for finding the time and getting started.

**Action Tip 1.** Book the date. Think of a planning session like a show date. You set the date in advance and make a "contract" to show up and perform.

**Action Tip 2.** Involve your team, albeit selectively. You may be a one-person DJ business or a multi-rig production company. In any case, your team includes others beyond yourself (manager, accountant, tech crew, marketing people, etc.). Their input is valuable. Caveat: In larger organizations, keep the planning team to the top six to eight people. And remember that the larger the group

**Download A free white paper on strategic planning from Stiernberg Consulting at [www.stiernberg.com/whitepaper.html](http://www.stiernberg.com/whitepaper.html)**

gets, the more difficult it will be to find a date when everyone is available (thus the small recommended group size).

**Action Tip 3:** Appoint a scribe. If it's not written down, it's not a plan. That means someone has to do the writing and crunch the numbers. It doesn't necessarily have to be you. You may be able to free up your own time by hiring or appointing someone else to do the documentation, reserving your time for creative work, judgment, and final approval.

## HERE'S THE POINT...

There's a time management rule of thumb that goes like this: Double the planning time and cut the implementation time in half. (a.k.a. "Measure twice, cut once" among builders.) That underscores the wisdom of making a commitment to planning as a preemptive move. The more you plan, the fewer fires to put out.

Systematic implementation of the Action Tips is important: 1) Book the date, 2) involve your team, and 3) appoint a scribe.

Next issue we'll talk more about this month's Action Tip #2: involving your team and delegating business tasks as your company grows. In the meantime, best wishes for success in mobile entertainment in 2011! **ME**



John Stiernberg is founder of Stiernberg Consulting ([www.stiernberg.com](http://www.stiernberg.com)). His book **Succeeding In Music: Business Chops for Performers and Songwriters** is published by Hal Leonard Books. Contact John via e-mail at [john@stiernberg.com](mailto:john@stiernberg.com). You can find John on LinkedIn, Plaxo, and Facebook and follow him on Twitter.



INTRODUCING THE NEW



BLUE AND GREEN  
FAT BEAM™ LASER EFFECT

“LIGHTING CHANGES EVERYTHING!”

- AUDIO/VISUAL ARTIST ROONIE G



ONLY  
\$899.99 MAP



SEE IT IN ACTION ON OUR  
YOUTUBE CHANNEL!  
[CHAUVELIGHTING.COM/YOUTUBE](http://CHAUVELIGHTING.COM/YOUTUBE)

THE SCORPION™ GBC HAS INDIVIDUALLY CONTROLLABLE BLUE AND GREEN LASERS. THEY CAN BE MIXED TOGETHER TO CREATE A BEAUTIFUL CYAN. BE AMONG THE FIRST TO HAVE THIS UNIQUE BLUE LASER IN

CHAUVET® Fat Beam™ lasers are compliant with FDA / CDRH standards for Class3R and do not require a variance for operation.



Laser Light: Avoid Direct Eye Exposure! Class 3R Laser Products

**CHAUVET**®  
Value • Innovation • Performance  
[www.chauvetlighting.com](http://www.chauvetlighting.com)



BROUGHT TO YOU BY

DigiGames

# Why Use Software-Based Game Show Systems?

GOOD SOFTWARE HELPS YOU CREATE A GREAT GAME SHOW EXPERIENCE

BY ROB JOHNSON •



**A** lot of people ask me “Why would I use a software based game show system instead of just asking questions and having players write the answer down on paper?” The answer to me is simple. Why WOULDN’T you? Software based Game Show systems are much more realistic. People want to play “real” TV-style game shows.

If a game you are playing emulates a popular favorite TV game show, the live audience at your event will love the familiarity of it. It creates a comfortable situation where the rules don’t necessarily have to be explained. It will be MUCH easier for you to demonstrate and get participants if they already have a basic understanding of the game.

Software will also keep tracks of scores. Using an automated process of score keeping makes it a virtually hands-free operation, and allows one person to accurately host a large-scale, live game show. If you integrate with a host remote, you can be anywhere in the room and control the games. A major downside to the old pen and paper method, especially in this age of web-enabled mobile devices, is that players have time to look up answers on their internet-capable smartphones. Using a faster-paced, software-based production method, it again evens the playing field, giving each player a fair chance to win using only their quick thinking and personal knowledge.

In terms of the overall atmosphere of your game show, a good software program will include sound effects which enhance the live game show ambiance. You could insert comical effects or soundbytes, like Homer Simpson’s

trademark “Doh!” or Anne Robinson’s “You are the weakest link—goodbye” and really increase the entertainment level at your event.

Software can be customized to include player names. People love seeing their names appear on the big screen. You can ask each contestant what their nickname is. If they don’t have one, make the audience pick one for the contestant. This creates some laughs and gets people more in the spirit of things.

All of the above points are great reasons to use a software based game show. However, the number one reason may be the most important. I believe you can make more money per show by using a high-quality software package combined with a professional game show system. Potential customers will pay more for the “cool factor.” And corporate events will not want to have a “pen and paper” type game. They will want it to be as realistic as possible.

Since I represent DigiGames, I would like to point out that our game show software can be loaded on pretty much any computer for ease of use. If you don’t want to install software on a specific computer or need the flexibility of using multiple computers for the same system, we also have a gaming cartridge that allows the software to run on any computer without needing to install anything or register the games—extremely convenient.

Of course, I always recommend DigiGames, but I recommend that you take the time to find the system that is best for what you and your customers need. Game shows are increasing in popularity and will continue to do so. If you haven’t gotten into it yet, give me a call and I will personally help you find what is best for you. Come to Mobile Beat Las Vegas 2011 and see me in person at Capri Room 103. **MB**



*Rob Johnson has hosted trivia parties and game shows for more than a decade. He is the spokesperson for DigiGames and uses their equipment exclusively. He has performed throughout the United States, Europe and the Caribbean. He has also presented his “Midweek Money” seminar at*

*multiple conferences and conventions, including Mobile Beat and ADJA events. If you would like Rob to speak at your event or demonstrate DigiGames gear, contact him at 701-710-1657 rob@digigames.com.*



**DigiGames**

Ask Rob Johnson  
"The Game Show Man"  
How you can:

- Make Money
- Secure Mid Week Bookings
- Land Fundraising Events
- Host Successful Parties
- Make Your Shows Unique
- Determine the Right Product for YOU

**TURN LIFE'S QUESTIONS INTO CASH!**

**DigiGames TOP Seller**  
**TM-140 - Audience Response Keypads**



# Attention Mobile Entertainers

## "How would you like to increase your monthly sales by \$1,000 or more?"

*It's easy with a new DigiGames wireless live game show system*

Children, teens, and adults all love playing trivia games. It's fun, entertaining, and a great way to get everyone involved.

From trivia board games to trivia-based TV shows like Jeopardy, Wheel of Fortune, and Are You Smarter Than a Fifth Grader, people cannot get enough of trivia games. Now you can **make money by offering TV-style trivia games at your events.**

Our gear is very affordable with a complete system starting at only \$300 for a quick return on your investment. Our high-end gaming consoles qualify for easy financing terms so you can pay affordable installments while you are earning income performing trivia parties.



Our wireless models allow everyone in your audience to participate in a TV-style game show format. Our lock out systems identify who rang in first and are much more attractive to booking clients than the old-fashioned pen and paper method. DigiGames models can be ordered as 'stand-alone' with host remote or as computer controlled to interface with our growing catalog of TV-Style software games.

**Start making more money at your events with a DigiGames TV style trivia game system.**

Call Center: 1-888-874-8427

Sales: 1-701-710-1657.

**CALL TODAY**  
**START MAKING MONEY NOW!**

**1-888-874-8427**  
**[www.DigiGames.com](http://www.DigiGames.com)**





# The State of Social Media

RIDING THE TIDAL WAVE ONLINE

BY ANDY EBON •

THE WEDDING MARKETING AUTHORITY  
THEWEDDINGMARKETINGBLOG.COM

**E**ven as a recognized expert on online social media, not to mention a heavy user, my present opinion of its use is not all that positive. One of my favorite axioms is this: "Just because you CAN do something doesn't always make it a good idea." Participating in the rapidly growing opportunities of social media can suck you into an inefficient black hole of time and effort.

## THE IMPACT OF SOCIAL MEDIA: RUNNING THE NUMBERS

There are hundreds of choices and trying any number of them is a huge waste of effort. It's much wiser to focus on the top few, and do them well. Do not get distracted by too many shiny new objects...

Some social media seminars refer to the genre as "No Cost Marketing." That is misleading and foolish. Any path that requires mastering new software, spending time on blog posts and interactions with others comes at the cost of your time, which has real value.

Some big numbers:

- Facebook - 500+ million users worldwide, 140 million in the US
- Twitter - 100+ million users

A more interesting number: There are 2.2 million brides in the USA, and 75% of them (1.6 million) are Facebook users, showing their relationship status as Engaged.

If you build a Business Group on Facebook, you can use the bride's email address (from bridal fairs/wedding shows, for example) and invite them to Like your business on Facebook. Connecting with them during their engagement increases the likelihood of an appointment and sale.

If you have a refined email list, such as the brides who signed up in your booth at the wedding show, you can process them through Flowtown.com. This relatively new service will process the emails and give you a result showing their public profile and participation in a number of social media services. You can use that information to connect

with them directly.

Twitter is not really helpful for direct client contact, but does work well with other business contacts. I see Twitter as a lower priority than Facebook.

## YOUR SOCIAL MEDIA BATTLE PLAN

Pause for a moment and chart specific, quantifiable business goals, for which one may choose certain elements of social media as strategy and tactics. In the context of wedding marketing, it would translate to: "One good venue or peer relationship is worth many times the value of a single direct connection with a bride."

Robin Dunbar is a British anthropologist who studies social relationships. Dunbar's "number" is a theoretical cognitive limit to the number of people with whom one can maintain stable social relationships. He concludes, that for most people, the upper limit of these relationships tops out at about 150.

Using myself as the guinea pig and potential hypocrite, I share the following personal numbers (approximate) with you.

- 3000 friends on Facebook
- 900 connections on LinkedIn
- 5000 followers on Twitter

As I'm prone to say when presenting seminars, "The person who dies with the most friends on Facebook, doesn't win anything."

From time to time, we are overwhelmed by a firehose-like stream of communication. Social media, email, cell phone, texts all combine to inundate us. My social media numbers, and perhaps yours, represent needless overkill, if not organized, managed, and pruned.

## SIFTING THROUGH THE CHOICES

The process I've begun to implement embraces these principles, and more. Here are some strategies to consider. Please filter these recommendations for your individual circumstances.



Andy Ebon, The Wedding Marketing Authority, is a writer, author, speaker and business consultant based in Las Vegas. He operates the Wedding Marketing Network (a division of EBS Virtual Communications), providing full-service business coaching and marketing solutions. Andy maintains The Wedding Marketing Blog, ranked in the Top 1% of all blogs. Go to <http://weddingmarketing.net> for more info.



## There are hundreds of choices... focus on the top few, and do them well. Do not get distracted by too many shiny new objects.

**Dunbar Number:** Consciously develop list of people who do, or should, comprise your important relationships. It should include business, social, and family relationships. You'll find it challenging to develop a list of 150. That's not a bad thing. As you build the list, you will remember past relationships that need to be revived, current ones requiring more attention, and future opportunities for connection that have not yet commenced.

**Pareto Principle:** Your freshly crafted Dunbar list should garner 80% of your attention. The other 20% of your effort should be focused on direct advertising and prospecting, some random results from networking, and the like.

**Organize Relationships:** Facebook and Twitter now enable building Lists that allow grouping of people with similar occupations or interests. From your connections, you can create groups for your industry-specific peers, locally and/or nationally. For example, you can create a list of people in your local association chapter...and on, and on. Any single person can be added to one or more groups. Once you have organized lists, you can "listen" (aka read) the Facebook posts or Tweets from a single list. This action will create far more focus in your social media activity and awareness.

**Create an Online Dunbar List:** I'm in the process of doing this myself. While I have created multiple special interest lists, I am also developing a Dunbar list of no more than 150 of the most important people in my world on Facebook and Twitter.

**Reconsider Your Facebook Presence:** Unlike a couple of years ago, Facebook enables you to have multiple presences.

- Personal Page (one to one)
- Business Page (one to one)
- Group Page formally Fan Page (many to one)

**Beef Up Your Blog:** Blogging is the single biggest opportunity to project a business personality, and feed the search engines on a regular basis. If you don't post a couple of times a week, though, your results will be marginal. The only thing worse than no blog is a sporadic blog.

**YouTube Channel:** Every business should have its own YouTube channel (it's free). Upload demos, testimonials, and more. Then embed them in your website, blog, and upload to Facebook. YouTube is now used as a search engine by many people. In fact, though most people don't think of it as a search engine, it ranks second only to Google as such. And if your business is not there, it can't be found.

It is important that you do some present-day thinking about which of the above choices are best suited for you. Could just be one, two, or several. Then, make your plan and implement it; updating as needed.

The overall takeaway should be to become efficient, as well as effective. Don't just rack up meaningless connections via social media. Implement conscious planning and focus on the truly productive relationships. If your relationship marketing efforts begin as measured choices, not simply at random, you will accomplish amazing results with far less effort. **ME**

# SAVE PLAY ENJOY

## DJ ★ STAGE ★ SOUND ★ LIGHTING



**FREE  
CATALOG!**  
AVAILABLE ON OUR WEBSITE



+VISIT OUR WEBSITE  
+JOIN OUR EMAIL LIST  
+RECEIVE A FREE CATALOG

**1.800.355.7746 OUTSIDE NY**  
**631.321.1700 NY CUSTOMERS**



**idjnow**

PRO AUDIO | LIGHTING | VIDEO

**VISIT OUR 2  
NEW YORK LOCATIONS  
OPEN 7 DAYS**



**BABYLON, NY**



**QUEENS, NY**



**IDJNOW.COM**



# DJs Leveraging Digital

## Totally Paperless DJ?

SAVING PAPER IS GREAT, BUT GOING VIRTUAL  
ULTIMATELY DEPENDS ON WHAT THE CLIENT NEEDS

BY RYAN BURGER •

**T**he year was 2001: The Internet was strong and growing very quickly.

I had launched the ProDJ.Com web portal 6 years earlier; and my own mobile DJ service was doing well and enabling me to spend more time developing my online business.

At that point, I used a software program called InfoManager by Customware Systems to manage my entire mobile DJ service. It was a Windows-based database program that would keep track of the details related to events for single or multi-op DJ services.

But the next wave in DJ management technology was already on its way, in the form of services like WeDJ, DJ Intelligence, DJWebmin and DJ Event Planner. The basic idea was that you would store all your information in servers on the "Information Super Highway" as the Internet was often called--what is now known as "The Cloud." You could access your booking and scheduling information from anywhere, and the client could now interact with you by way of website tools or modules right on your website. We'll talk more about those specific technologies below.

But what about the idea of "The Completely Paperless DJ?" Well, as far as the technology has come, and as much as being "green" has gained in popularity, I feel that a "completely" electronic scenario is really an impossibility anytime in the next 10 years.

It all comes down to how the customer wants to work with you. No matter how much technology you use in contracting the gig, planning the gig and actually performing at the gig, you need to remember customer service. If a bride wants to fill out a paper contract, sign it and send you a check instead of paying an online contract by credit card, that's the way you need to do it. If a bride wants to manually fill in her paperwork by writing out the list of songs, you need to do it.

The technology needs to be seen as an assistant to you in the operation of your business and performance of the event, and needs to be available to the client to help them out—if they want it to. Yes, online planning software is great and I'm a major fan of it (running with it for 10 years myself) but nothing beats personal attention, and that often involves not being "paperless." I still find myself printing out most of the online paperwork that the brides fill out, because in the end, if my iPhone, which also has copies of their planning forms easily accessible, doesn't have enough power or signal (if I'm pulling it live from the net), it can't stop me from doing their event.

On the other hand, I have become completely "virtual" in other areas. I can remember the last couple of CDs I bought at the store, because it doesn't happen that often. I use my monthly subscription CDs, even though there are places that I can download the tracks easily and affordably, because I like the format. I still use very basic lighting (no DMX) because I just do weddings and don't need to go far. As most people know, I'm a very geeky guy, very into tech and gadgets, but I only take the steps I need to take after planning and research. So, on the topic of going paperless, I say you should use technology to your advantage, but don't let it become a disadvantage by forcing people to work ONLY within the methods you choose. **MB**



Website tools for DJs and the event industry have been around since the mid-1990s, but really came into their own around 10 years ago, as several services specializing in the DJ industry started expanding their reach.

DJ Intelligence and DJWebmin, along with GigBuilder all hit the industry a few years before the turn of the century, with DJ Event Planner coming several years later, around 2000. Since that time, each has grown a strong following of users and developed features to help them grow in their businesses, and have even gone on into other facets of the special event industry because of the similarities between the needs of DJs and the needs of other vendors, such as photographers and videographers.

We'll take a look at the four leading DJ-related management products. They each have their own strengths and are constantly competing to be the first to provide new options, so that any DJ interested in digital management should be able to find the right fit for his or her business.

## DJ INTELLIGENCE

DJ Intelligence was developed initially in 1998 by two DJs who wanted to build an advantage over their competitors in the Chicago market, by offering online planning tools for their clients.



It is a complete suite used by more than ten thousand DJs in over two dozen countries worldwide. While its specialty is in client-directed event booking and planning tools, per an arrangement with eWebmin (discussed below), it also has its own complete back end scheduling system that allows the DJs to monitor their clients' progress in real time.

"We live in a virtual world and consumers expect to be able to do business with companies online" says Scott Kartsounes, CEO of Intelligence, Inc. "Whether it's your bank, your 401K, your cable bill, or your DJ, you expect to be able to log in to that company's website and access all of the details of your account.

# Leveraging Digital: Online Management Tools

WEB-BASED OPTIONS HELP YOU TAKE CARE OF BUSINESS

BY MARC ANDREWS •

DJ Intelligence gives any DJ company, large or small, this critical ability."

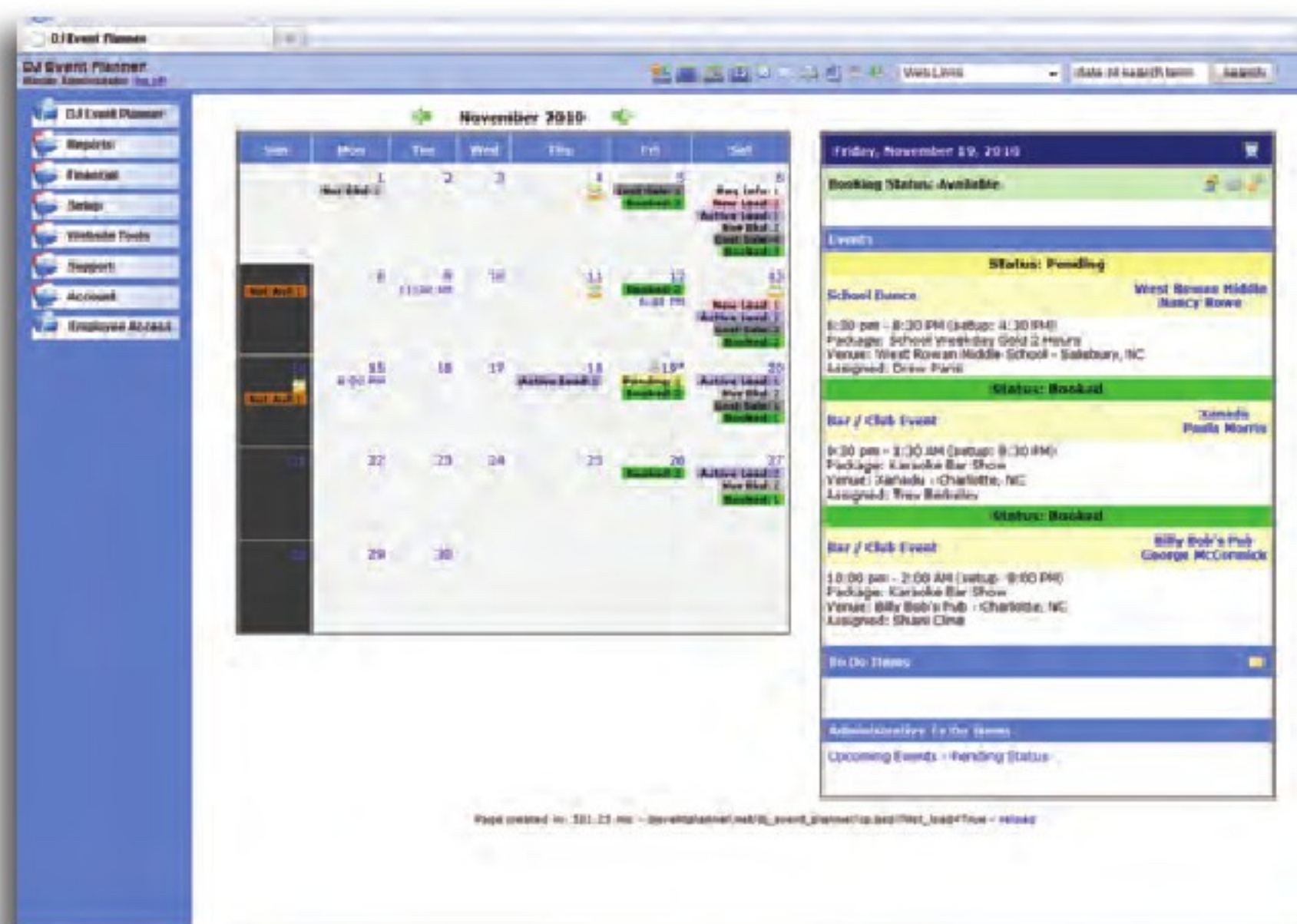
"The goal of DJ Intelligence is to help DJs stay organized and efficient, and to provide better customer service" says Darren Hughes, President of Intelligence, Inc. "DJ Intelligence accomplishes this in many ways, from sending the DJ a text message when a potential bride visits their website, to synchronizing their booking calendar with Outlook or their mobile device; even allowing the DJ to import the client's request list right into their DJ software as a custom playlist."

[www.djintelligence.com](http://www.djintelligence.com)

## DJ EVENT PLANNER

DJ Event Planner (DJEP) provides essential business management tools for DJs. The software includes seven key components: website tools, event tracking, calendar, contact management, a template system, resource management, and online planning.

DJ Event Planner was founded by Troy Ackerman, who has been a mobile disc jockey in Minnesota since 1990. In the late 1990's, Troy developed some website tools to enhance his DJ





business website. These tools included an availability checker, request for information form and on-line music database.

DJEP has a loyal community of DJ users, as it started out among Troy's regional and national networked of friends. These initial users and hundreds of others regularly visit the DJ Event Planner forums, providing the primary form of support for DJ Event Planner.

Troy tells us that "There are multiple subscription options for DJEP, ranging from \$10 to \$50 per month. Pricing is based on the number of active employees and support level. A 30-day free trial is available to test drive the software and can be found at our website."

[www.djeventplanner.com](http://www.djeventplanner.com)

## E-WEBMIN (FORMERLY DJ WEBMIN)

eWebmin's back end is where it shines and where it specialized based on an agreement with DJ Intelligence around 10 years ago. It was decided then that the products would work as integrated companions, one working directly with the client, one as the DJ service's back end management system.

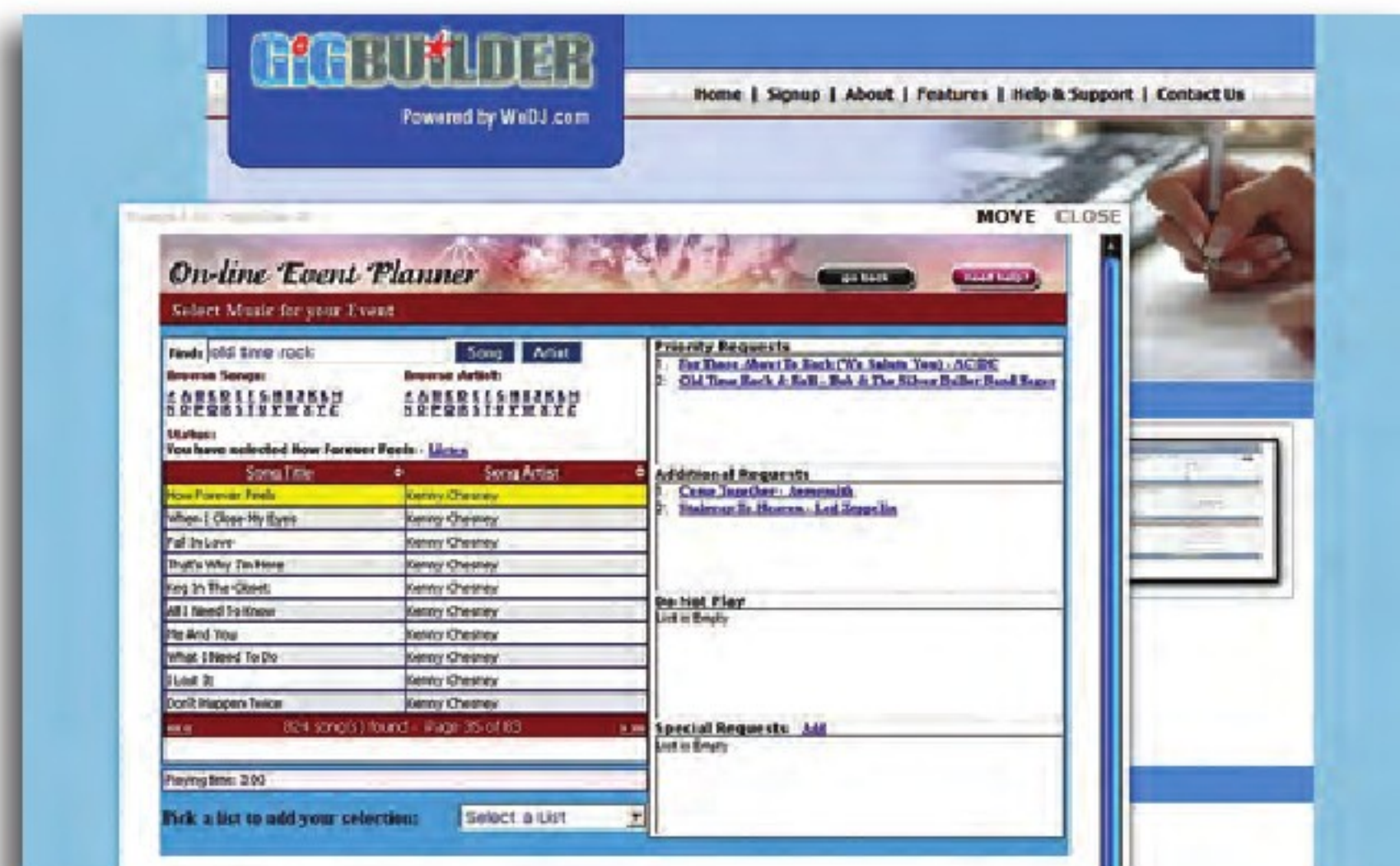
The new incarnation, eWebmin, grew from major developments in the DJ Webmin system. Founder Barry Cedergren explains: "Two years ago we knew it was time to offer our clients many of the same cool things they had started seeing the web could do. It was a huge task to think of completely rebuilding this system, but it was well worth the months of planning and programming to see it working how our users wanted it."

Another unique feature of eWebmin is the pricing depending on the amount of usage. As you need more events in the system the price goes up, making it, as Barry says, "...dependent on how well your business does." Thus, eWebmin is actually free for starters and gives you access to absolutely all the tools just, with limitations only on the number of events. (Editor's Note: Mobile Beat's parent company, ProDJ Publishing, holds a minority interest in eWebmin.)

[www.ewebmin.com](http://www.ewebmin.com)

## GIGBUILDER

WeDJ.Com powers GigBuilder and recently launched a dedicated site for its integrated system. Along with a search system for brides and party planners, GigBuilder claims to be "the world's most popular, redundant event management system used by



thousands of DJs, photographers, and videographers nationwide."

Scott Rosenberg, the owner of GigBuilder, wrote the product himself, with the initial purpose of maximizing his profits, keeping more organized, and automating his DJ business. After showing the product to a handful of friendly competitors, it became apparent that others would also like to use such a product for their business. Rather than a trial, GigBuilder provides an active demo account that potential users can check out, to see if the tools suit their needs.

[www.gigbuilder.com](http://www.gigbuilder.com)

## SO MANY TOOLS...HOW TO CHOOSE?

The key to the productivity that's possible with all of these services is that they're web-based. Thus, you have your schedule and event details available to you anywhere you have internet access. In all of the above, except GigBuilder, you don't have anything to install at all to have all the functionality.

One aspect to consider, beyond the tools themselves, as you decide which service is best for you, is the type of support each one offers. While some, such as DJ Event Planner, charge for telephone and email support beyond the help available at their forums, it may be well worth the cost. DJ Intelligence offers 24/7 telephone support at no cost, while eWebmin and Gig Builder offer telephone support during business hours and tech ticket support on other hours.

In the end, it comes down to what is comfortable to you, just like with any digital DJing application or set of powered speakers or brands of lighting. There are minor differences and features that are a bigger deal for different people and there are pricing differences that also separate out the offerings that are out there. Spend time with a trial or demo account and on the phone with support staff to get a feel for what each one has to offer. Even better, get hands-on demos and get all your questions answered directly by the people behind each service, in person at a DJ conference. **MB**



# INTRODUCING MOBILE BEAT FOR YOUR SMARTPHONE

## MOBILE BEAT GOES MOBILE, BABY!

Mobile Beat has just unveiled "Mobile Beat", the free app for your smartphone. This app will allow attendees and non-attendees of the Mobile Beat Shows along with subscribers and non-subscribers to *Mobile Beat* magazine to find out the latest news in the DJ industry. For those that attend the Mobile Beat Las Vegas Conference this February, the Mobile Beat app will have details on exhibitors, presenters, events and much more. Available to you twenty-four/seven, three-sixty-five, even when you are sitting and waiting for guests to arrive at your event.

## FEATURES

### NEWS FEEDS FROM...

MobileBeat.Com  
The Mobile DJ Industry  
MBLVXX

### CONFERENCE SPECIFIC NEWS & INFO

FOR THE MOBILE BEAT LAS VEGAS DJ CONFERENCE

Exhibitor Floorplan, Demo Rooms and Searchable List  
Full Schedule of Sessions, Presenters,  
and downloadable handouts

Details on the networking events and parties

Rate conference sessions and more

Submit pictures for the community photo archive

Get push messages as to excitement to experience  
at the show that hour

### DOWNLOAD IT NOW

**APPLE** iPhone, iPod Touch, iPad  
Users: Go to app store and search  
for Mobile Beat

**ANDROID**: go to Android Market  
and search for Mobile Beat

For all other phone types  
including Blackberry and other  
web enabled phones go to  
<http://mobile.mobilebeat.com> and  
we'll point the way



Available on the iPhone

App Store





# Best Actor in a Supporting Role

THE TOP TEN NON-DJ JOBS FROM THE THE DJ PERIPHERY

BY STU CHISHOLM •

**W**hen the economic crash was fresh and I learned that many DJs were taking jobs outside of the field, I compiled a list of the various jobs I'd had as a DJ that were separate from mobile work, but still used much of my DJ skill set. That list got expanded to nearly a dozen jobs and became the basis of my book, *The Complete Disc Jockey*. I also threw together a list of those jobs that, while it doesn't take a disc jockey to perform them, would be ideal for a DJ nonetheless. I call them "The DJ periphery."

## GET INTO GEAR FOR EXTRA REVENUE

Like a movie cast, there is the star and then there are the actors who support him or her. They are every bit as vital to the production as the principle actor, but usually less famous and/or working in the background in a less prominent role. This is also true of the DJ universe. These jobs may not involve entertaining, but make entertaining possible. If no DJ job is available, these types of jobs might be the next best thing.

For instance, where do you buy your gear? We all like the convenience and hot deals available on the web, but if you're like me, you might prefer to deal with a real live person face-to-face, get hands-on with the gear, and keep your dollars in your own community. This attitude has

been keeping the local equipment stores in business, and these businesses need well-informed employees! My dealer in Michigan, DJS Pro Audio and Lighting, proudly tells anyone who asks that they're "DJs serving DJs." This makes my **#1** recommendation **EQUIPMENT SALES**. (Just be careful or you'll become your own best customer!)

Many dealers also have a thriving rental department where DJs and bands can "borrow" select gear or even an entire sound system and light show. Dealing with that part of the retail business is a perfect job for the knowledgeable DJ!

Speaking of rentals, we all have sound gear that does a whole lot of nothing when we're not out doing our weddings and other gigs. Your gear isn't making you any money sitting in a closet or trailer. Yet each and every week, businesses hold seminars, meetings and conferences in the hotels near your home. All of them need PA systems. If you've got a spare wireless mic or two, some powered speakers and a basic mixer, then you've got a potential source of extra income. Why not contact those hotels, banquet centers and restaurants with big banquet rooms and tell them that you can solve their PA problems? There are few easier ways to make a dollar during the week. So **#2** in the periphery is **PA RENTAL**.

**#3** on the list is **INSTALLER**. We set up sound and lighting systems every week, so why not do it professionally? Every bar, nightclub, roller rink, church or synagogue, theater and even bowling alley has a big, permanently installed sound system, and some have massive light shows. Even the little bank branch at the corner of your street has a 70-volt in-ceiling speaker system fed by a radio and/or PA system. Who would be quicker to train than a professional DJ? If you do land a job with a professional installation company and gain enough knowledge, it could eventually lead to possibly

starting your own company. Installation requires many skills, not to mention heavy tools. It can be a tough, dirty job, but once it's completed and you fire it all up, there are few things more satisfying. Also, this job seldom cuts into your weekend. You could even end up being the DJ at a place where you also installed all of the gear!

If you're a DJ who likes to create custom song edits (or HAS to clean up tracks for youth consumption) or even make your own "drops" (pre-recorded soundbytes like they use in radio), then chances are that you have some experience with using microphones, studio gear and software and have already done some recording. This puts you way out in front for the **#4** job: **RECORDING ENGINEER**. Every song you've ever played was recorded by someone (duh), either in a studio or live at a concert. Recording engineers are the guys in the studio control booth, or behind the giant mixing console at the arena. Your experience with programs like ProTools, Logic Pro and similar products gives you the ability to quickly learn the art of live and studio sound recording. For every hit record, there are thousands of "also rans." Every one of them recorded a demo, and that means a recording engineer somewhere made some money.

## BRINGIN' SEXY BACK

**#5** on our list is **AEROBIC DANCE MIXER**. Every dance studio, exercise palace and gym uses recorded music to keep their students entertained as well as in shape. A DJ with mixing skills can give them the continuous, beat-on-beat mixes that these venues need. Of course you cannot sell music made by other people, but you CAN sell your skills! That means you can record mixes you create from the music already owned or purchased by the venue. For special occasions, they might also like to have you performing live! Aerobics instructors crave a constant 4/4 beat with 32-count intros and a steady beat progression. Your skills will keep that constant beat from becoming boring, yet keep the instructor and his/her class in step.



*Stu Chisholm, a mobile DJ in the Detroit area since 1979, has also been a nightclub DJ, done some radio, some commercial voice-over work and has even worked a roller skating rink! Stu attended the famous Specs Howard School of Broadcasting and has been a music collector since the age of seven. Stu's guide to the profession, *The Complete DJ*, was recently released by ProDJ Publishing.*



# Complete Online Event Planning

## 24/7 Client Access on Your Website



**DJ Intelligence®**

**"Smarten Your Website"**

**Live demo and a trial offer  
at [www.djintelligence.com](http://www.djintelligence.com)**

**Get set up instantly!**



**TRUSTED BY THOUSANDS OF PROFESSIONAL DJ'S WORLDWIDE**

## ORGANIZED?

Does your current system look like this? Wish you could have all your data in one place? Now you can with from DJEventPlanner!

The system is easy to use, Web based and can help you keep track of all your business data...in one place!

- Appointments
- To Do Items
- Client Contacts
- Emails
- Client/Employee & Venue Info
- Expenses
- Contract Details
- Planning Information
- Leads
- Documents
- Mail Templates
- Equipment Lists
- Music Lists

To find out more and to get a **FREE** 30 Day Trial, visit our web site at:

**[www.djeventplanner.com](http://www.djeventplanner.com)**

**It's Time to Organize  
Your DJ Business...**



Speaking of sexy, what is sexier than being in a band? Wedding DJs seldom have girls screaming for them in their audiences, but it's a whole different story when you're in a band! "But I can't sing and don't play an instrument," you say? No problem! Today's bands often feature a DJ as part of the group. Fans of Kid Rock know his now famous former DJ, Uncle Kracker, and Mr. Hahn is an integral part of Linkin Park's sound. Not to mention the many R&B groups where DJs have become standard. If you can use your decks to lay down some tricky beats, fills and scratches, then you, too, can take the **#6** path and **JOIN A BAND**. (Caution: This MAY interfere with your mobile DJ business. But then again, if your band is successful, you might not care!)

A bit more down-to-earth, the **#7** job on our list is **MUSIC RETAIL**. While online music sales have decimated the brick-and-mortar music sellers, there are still a lot of music sellers out there who always need competent, knowledgeable employees. From the mom 'n' pop vintage vinyl shop to the corner Best Buy, a DJ would be an excellent choice.

Another retail position, **#8** on our list, would be working in the **AV SECTION** of your local computer or appliance mega-store. It has become more and more common for major computer dealers to have large AV departments selling everything from car stereo to CCTV security systems. The skill set that you bring to the table as a DJ might make you more attractive than other applicants.

## HERE'S LOOKIN' AT YOU, KID

More DJs today have been adding video to their performances, perhaps incorporating a live camera as well as pre-recorded material to mix along with music. This gives them a basic understanding of a related field, and the **#9** position on our list: **TELEVISION PRODUCTION**. Local-origin television produced by both cable companies and local news operations require camera people, editors, sound engineers, directors and broadcast electronics engineers. An experienced DJ should be a quick study on any remote or in-studio sound board,

TURN TO PAGE 56

# Portrait of a Complete Disc Jockey

A REAL-LIFE EXAMPLE OF THE "VALUE-ADDED" APPROACH TO AMPLIFIED INCOME

BY STU CHISHOLM •

**M**ore than 15 years have passed since I first met Lane O'Neill, a.k.a. DJ Deuce, a mobile DJ in Grand Blanc, Michigan.

I can't remember if that first meeting was at a banquet hall where we were entertaining in adjacent rooms, or if it was at one of the many DJ association meetings we used to have at the time—both of those happened—but I do remember how much we seemed to have in common. We're both single ops, we both sport facial hair, and we're both totally into our music and gear. One year, our DJ group (The Michigan Disc Jockey Network, which still ranks as the area's longest-running DJ group, although it no longer exists), had a Vegas Night fundraiser where Lane won a pair of passes to the Mobile Beat summer show, to be held in Cleveland that year. He offered one of them to me, saying, "We single operators need to stick together." I agreed with his sentiments and took him up on his offer, agreeing to drive, since I'd just gotten a brand new cube truck that year and Cleveland was a relatively short hop from my Detroit 'burb. We've been good friends and colleagues ever since.

Michigan's hellish economy has really ratcheted-up the pressure on the local DJ industry and reactions have ranged from disappearing completely to rising to the occasion. As a working DJ myself, I'm always curious as to how some maintain and even succeed while so many others are failing. An

offhanded conversation at our ADJA chapter meeting made me realize that Lane, who calls his company Acclimated Sound, is a living profile of a survivor and what I consider a true "complete disc jockey." Naturally, I had to corner him for an interview.

**Stu Chisholm:** Thanks for taking the time to meet with me.

**Lane O'Neill:** My pleasure. Today is actually a rare day off from the bar because of the big football game. [Note: Lane works at the Grand Blanc Inn five nights a week.]

**SC:** So how did you first get bitten by the DJ bug?

**LO:** When I was in eighth grade, a friend's parents went away for the weekend. He decided to throw a party and I brought my stereo over. Back then, I was known as the guy with the big stereo. We charged a dollar per person and made \$67.00!

**SC:** Is that when you decided to turn professional?

**LO:** No, I was just having fun with it. I did house parties all through high school and college.

**SC:** So when did you get your first wedding?

**LO:** That had to be around '89 or '90. It



came from one of the college parties. It must've gone well, because I got more and more of them after that. By '93, I was actually making enough that I had to register as a real business and file taxes.

**S C:** Why does being a DJ appeal to you?

**L O:** I'm very much a people person. That's why I dual-majored in college in psychology and sociology; I'm really into reading the crowd and acclimating to the audience.

**S C:** Hence the name of your company.

**L O:** Yes. That was where I started custom tailoring each reception to be unique to each couple. Something that other DJs seem to just be discovering now. Different crowds need different music.

**S C:** When did the economy first impact your business?

**L O:** After 9/11. Actually, 2001 was my best year ever because most of the gigs had been booked well in advance. It hasn't been the same since.

**S C:** So what was your first reaction?

**L O:** I used to do karaoke back in the '90s with the old Laser Discs but got tired of it. Those were very bulky and annoying—heavier than LP records! After 2001, I resurrected it as an extra upsell, mostly for non-weddings.

**S C:** When it became obvious that the economy was not going to be returning to normal anytime soon, did you change your strategy?

**L O:** No, I continued to offer more value; what you call in your book, "value-added" items. Intelligent lighting was one. It allowed me to maintain my rates without having to lower them like everyone else was doing. I added video a bit later.

**S C:** When was that?

**L O:** I went full-time video in March of '09, although I'd planned on adding it since around 2000, when I began subscribing to Promo Only video. They came in DVDs, but I didn't want to carry DVD decks. I wanted to mix them on a computer.

**S C:** I know you were one of the first to

pick up a copy of [ ITAL ] TCDJ. Did it help?

**L O:** When my day job was eliminated, I had no choice but to go full-time and took your message, "supplement your DJ income with DJ income" to heart. I took a one-night-a-week bar gig last January and it has quickly snowballed into a five-night-a-week job.

**S C:** So your "day job," which is actually a night job, is working a bar. A very [ ITAL ] TCDJ move! So how are the mobile gigs going?

**L O:** A bit better this year than last, but I'm still only working about half as much as I did in 2001.

**S C:** Since you've become a full-time DJ, pumped-up the mobile gigs a bit and landed your bar job, has your income caught up to its previous levels?

**L O:** I think I'm close, but won't know for sure until tax time. It hasn't been a year yet. But I can tell I'm close.

**S C:** So you've added a lot of value-added items to your service. What are the latest additions?

**L O:** Streaming video. I have a live camera that I record the action on and burn it to a DVD for the couple. It also allows me to put the live images up on the screen during the night. I can also produce a Lifetime Storybook Montage.

**S C:** That sounds a bit like a brand name!

**L O:** Well, it sounds better than "photo montage."

**S C:** That's true. I also know that you do a lot of work for various motorcycle clubs. That has to be a different experience!

**L O:** Yes, you really can't compare them. There's a lot more emcee work announcing special



events and contests, such as slow races and the five-man tug-of-war. It's a pretty closed community, though, so the less I say, the better. (Laughs.)

**S C:** Well, you've definitely had some humble beginnings and rolled with the changes, as REO Speedwagon might say. Is there anything we missed? What other value-added things might we have missed?

**L O:** Come to think of it, in 1998 I became an ordained minister and have been performing wedding ceremonies. I can also offer a separate sound system for the ceremony since I built my back-up system. So my best weddings, I'm literally there from beginning to end.

**S C:** How about up-lighting?

**L O:** No, I think I bring enough lights!

**S C:** Well, it took a while, but I finally found something you don't do! Hey, thanks for the time.

**L O:** My pleasure. See you soon. **ME**





# From Rolling Wheels to Spinning Discs

ROBERT STARKEY STARTED OUT SPINNING IN THE RINK, NOW HELPS FELLOW JOCKS CLIMB OUT OF THE BOX

**In business since 1996, Robert Starkey maintains a thriving single-operator mobile entertainment service in Lake Havasu City, Arizona.**

From this location he serves clients across a large swath of the desert Southwest as a master of ceremonies/disc jockey and a high-quality wedding specialist, under the flag of Havasu Entertainment (<http://havasuentertainment.dj>). Along the way, Starkey has even shared some of his own solutions for electronic gig management via his Outside the Box planning forms for DJ Intelligence. And in a broader way, his The DJ Rebirth project is helping other DJs improve their businesses. Here we find out a little bit about where this entertainer has been and where he is headed.

**Mobile Beat:** We're here with another interesting disc jockey who's got an interesting spin on the way he does business...Robert Starkey of Havasu Entertainment, Lake Havasu City, Arizona. First of all, tell us where Lake Havasu is.

**Robert Starkey:** Well, thank you...The city of Lake Havasu is—well, some may know it as home to the London Bridge, where the historic London Bridge was relocated. Geographically we are about two and a half hours south of Vegas, so I'm within driving distance for the Mobile Beat conferences. We're about three hours from Phoenix and about six and a half hours from where I used to live in San Diego, California.

**M B:** So how did you wind up there?

**R S:** The cost of living was substantially lower than in California, as anyone who lives in California already knows...We sold our condo in California and built a house out in Lake Havasu City.

**M B:** Were you in the disc jockey thing back in San Diego? How did you get into being a DJ?

**R S:** I actually have always had a passion for music and I combined that with my passion for roller skating, and got into the industry back when I was about 16 or 17, as a roller rink disc jockey.

**M B:** So I guess you haven't done much roller work recently...Do you still skate every once in a while?

**R S:** I do still roller skate...I've recently visited the roller rink out in Phoenix, known as Rollero. I've been to Las Vegas and their roller rinks out there. I kind of just tour now and still keep up with the roller skating side of things.

**M B:** How did you move from being a "roller disc jockey" into the mobile DJ business? And how did your business grow from there?

**R S:** Well, it was similar to being in a club atmosphere,

where you get the public exposure and then you get potential clientele that come up to you and ask you for a business card or ask for your information because they want you to go do an event that they have...I had a lot of people asking me to do their wedding for them and that's kind of where I got outside of the roller rink box, if you will, and out into the industry as a whole.

**M B:** Is it just yourself or do you have other people working for you? Tell us about how your company's organized.

**R S:** ...I used to be a multi-op...I never had a bad experience...But as time went on I just kind of transitioned into doing more or less events by myself. I have had an assistant in the past; I find that to work very well for me. But never really doing multiple events in one day or having multiple staff anymore. I'm a single-op.

**M B:** You mentioned weddings in particular. Do you do some other kinds of stuff?

**R S:** Well, for the past seven years I was a "wedding-only" guy. For me, that actually worked out to my marketing advantage. When I sat down with my brides and grooms and was doing my sales pitch with them, it was convenient for me to be able to say, "I do weddings and weddings only. This is my specialty...they can take that a little bit more seriously."

Unfortunately, destination weddings here in Lake Havasu have dropped dramatically. With that, I've had to take on other events...corporate events, some school events. I kind of take a little bit here and there as I need it.

**M B:** What's different about you, your service? Being a single operator and specializing in weddings, it's a high customer service business for you. Explain your philosophy in that area.

**R S:** Well, my personal philosophy is—and my outlook on everything that I do is—how can I do it better? What can I do differently? Everybody that's in the industry is a disc jockey, but how can I take my level of service to the next level and be better at what I'm doing?

I've had to come up with some unique approaches...such as "audible memories," which is where brides and grooms call in in advance and can record a message to each other that I can play back right prior to their first dance. Or maybe a bride might leave a message to her father, or the father to the bride, etc...Or in some cases, where the guests can't actually attend the wedding, they too can call in and leave a message we can later play back during dinner. That way their best wishes are known to the bride and groom...

I've also done a "dollar dance-plus" thing, which is like a million dollar bill. It's kind of similar to if you've ever done "words of wisdom" or the business card type thing...

**M B:** Describe a little bit more about your entertain-





ment style...what the actual show is like if someone were to attend a wedding of yours.

**RS:** Well, I take a very personal approach to my clients and everything is customized. And this is probably a standard answer that a lot of DJs will give...but I don't believe that just meeting one-on-one with a customer makes you a personalized DJ.

...For example, I call the parents of the bride and groom and introduce myself to them in advance and ask them the questions that are things like, "Do you know of any friends or family who are unable to attend the event?" In which case I can play that back into that audible memory service I talked about, and start calling up those people. When the parents have an idea who the DJ is, and they know that you took the time to call them personally, it puts you in a whole different playing field with them when you get to the event.

Taking things along that line as well, I also make it a habit to introduce myself to the wedding party, if not via phone, at least at the wedding rehearsal where I will get with them and I'll ask them questions such as what are their likes, dislikes, hobbies? Then I can play those into the grand introduction and talk a little bit more about who the wedding party members are, rather than just announcing them.

**MB:** How do you get most of your business? Referrals? You have a nice website...How do people usually hear about you?

**RS:** 90 percent of my business is word-of-mouth. I'm blessed to be on a lot of preferred vendors lists...Also, I get referrals from other DJs, top DJs within our local market. For example, I've got three club DJs out here that are continually booked outside of their club gigs and are referring business back my way, so that helps as well.

As far as Internet advertising, as you mentioned, I've got the website, which is great for keyword searches and when people are looking things up for their destination wedding in Havasu. A lot of thanks also goes to services like PartyBlast.com and DiscJockeys.com that help keep me out ahead of some of the competition.

**MB:** What are your essential tools for an event?

**RS:** Well, I'm a standard equipment guy. I've trusted Pioneer, for example, since I started my business, back when I was 17...I don't use my CD players as much anymore; it's ended up being all-digital MP3. Amps by QSC and Yamaha speakers...

**MB:** Where do you see your connection with other DJs and your own personal business going in the next couple years?

**RS:** Well, personally I strive to be a -- and I guess this kind of carries over into my business philosophy too. I strive to be a leader. I strive to be a better person as a whole, so a better father, a better husband. I try and give my kids what I didn't have growing up as a

Photos by Lovely Photography, www.Lovely-Photography.com, 661-907-9856.



child that I can possibly give them.

And that carries over to my business side of things. I do things within our industry not only for my own local clients, but I believe that, given the open mind of another DJ, I can help instill ideas and philosophies into them that can help them improve their own business.

**MB:** That's where your Outside The Box and The DJ Rebirth projects come from, no doubt. Can you give us a little bit more information on those?

**RS:** Sure. Not a problem. Outside The Box—and I appreciate the opportunity. Outside the Box was what I started back in about 2004—again, what can I do to make things better? So here I was using DJ Intelligence, great web software for anybody who's not already using it. And I

needed more enhanced planning forms. So I created them. DJs came to me saying, "Hey, we want those same planning forms in our accounts." So I started creating more and more and kind of started a side business of selling them for other DJs to use.

From there I felt that my audible memories, as I discussed earlier, was a valuable service to DJs. The dollar dance-plus is a great service to DJs. And that really kind of all wrapped together underneath of that Outside the Box DJ Tools company.

Then I had quite a few DJs who came to me and said, "I want one-on-one coaching." So I did some one-on-one coaching for a while with some DJs and helped them build their businesses to success.

And then from there I felt, well, let's do this more globally. Let's try and group DJs that want to learn and that are like-minded, that can be mentors to other DJs as well and kind of bring up the industry as a whole. So I started a service called the DJ Rebirth. And anyone who's interested in that, it's TheDJRebirth.com. We do monthly conference calls with a hosted guest speaker, sometimes even two calls per month. And then we also do a separate members-only call.

But the more important thing to know is that any member of our group has access to a members area where, unlike a traditional Web forum, per se, all of our information's all archived and "micro-niched"... Say you're going to do a radio advertisement for your DJ business. You can go right into the "radio advertising" area, hear samples of other DJs' commercials...and access critiques of those commercials, as well as get valuable tips that you might be able to use when you go to formulate your own script.

**MB:** Very cool. Very cool. Anything else you want people to know about you before we sign off?

**RS:** You know, just keep striving to be better. And if that's the only thing people can take away from this, is don't keep doing the things the same way that you've been doing them. Find a way to make yourself better and improve yourself. **MB**



# Whatever Happens in Vegas... Jodi Makes It FUN!

A DJ AND RECOGNIZED EVENT PRO, JODI HARRIS LIVES UP TO HER TITLE AS "THE CEO OF FUN"

BY DJ DAYNA •

**You may need a triple java boost to help you keep up, before you attend one of Jodi Harris's events...or maybe you don't, because her zest is contagious.**

And with the title of "CEO of Fun" to uphold, it's no surprise! Along with her husband, Patrick Sean Harris, who introduced Jodi to DJing, she owns and operates Sight & Sound Events in HD.

Sight & Sound Events in HD ([www.sightsound.com](http://www.sightsound.com)) produces about 300 special events per year, covering the Las Vegas, Laughlin, and Southern California areas. Over a decade, the business has grown into a full-blown production entertainment company that provides services including: disc jockeys, live entertainment, video production in high-definition, digital photography, décor, theme conception and venue selection.

From behind the scenes on TV's *Live with Regis and Kathie Lee* in New York to behind the turntables and a mic for Celine Dion in Las Vegas, Harris has seen entertainment from many different angles. Her experiences have helped her make her Las Vegas entertainment company a high-energy success.

**DJ Dayna:** So you are Jodi Harris, the CEO of FUN. Tell me, how did that title come about?

**JH:** The title "CEO of FUN" came about because of a very good friend of mine, a DJ/entertainer out of Florida named Jeff Green. Jeff owns Party Time DJs in south Florida and he is known as the "CEO of Rock & Roll." And we're like, wow, I need a cool DJ name. And Jeff is the CEO of rock'n'roll, what can I be?

And one of the photographers here in the office says, well, you're the CEO

of FUN. So that's how it started -- CEO of FUN. And I put it on my business cards and it stuck. It's stuck in times when I didn't even want it to stick. So now it's just CEO of FUN. And sometimes I even refer to myself in the third person, like, "Oh, the CEO of FUN says" -- that's kind of scary. That's how it came about.

**DJ D:** That's awesome. So in your bio, I read that you worked for many years in television, including MTV and ABC, on the show *Live with Regis and Kathie Lee*, before your life as a DJ and MC. Talk a little bit about that previous career. And how did you transition into DJing?

**JH:** Okay. When I worked *Regis and Kathie Lee*, I worked there for about four years. Prior to that, I worked for ABC-TV for 10 years. The first year I worked for ABC I was -- they called it secretary back then -- but I was the secretary in the engineering department.

Then, after a year, I got involved in public relations. I went to a job in public relations for the ABC-TV network...we were basically the complaint department...

After working there for a few years, an opportunity came up to work in production. I applied for the job with *Regis and Kathie Lee*, against 150 other people. And the reason why I got the job, according to Michael Gelman, was because

I had a great résumé and I knew a lot of people.

On my very first day at work, when I met *Regis* for the very, very first time, he was very cranky. And he was screaming about his phone. So *Gelvin* introduces me to *Regis*...he was having problems with his phone and he was screaming and yelling.

And I said, listen, if I can get your phone fixed for you, will you try to be nice to me? He said, "If you can fix my phone, you're okay, because we've been trying to get this phone fixed for a month and nothing's happening!"

Well, little did they know I used to put together employee's activity trips, bus junkets to Atlantic City...and I knew people that went on these trips





who worked in the phone room. So what I did was pick up the phone, call over to one of my friends and I said, Regis has a phone issue--can you get down here?

They said, "Oh, my god, Regis has a phone issue?!" And they were there in five minutes. I knocked on Regis' office door and said, Regis, here's the phone guy. Phone guy, here's Regis. And Regis' mouth dropped...And Regis and I became very, very close after that.

And working in live television really prepared me for life as a wedding DJ/MC. Because you know what? It's a live event. You can't do it twice...

...I was the person who picked the five postcards in the morning. And we would call those people live on the air and tell them that they were going to play the trivia game. So that was kind of exciting to do.

I transitioned into DJing because I got tired of New York, tired of the cold, tired of working long hours. I got tired of commuting into the city from Yonkers, where I grew up.

I went on a vacation and I met this fantastic guy at a place called The Red Onion -- a place where you would never meet your future husband... but I met Pat and we hit it off. And I just decided it was time to make a change.

So I moved to southern California, Redondo Beach. He was a DJ. And I didn't want to be the girl who stayed home on Saturday nights while her boyfriend was DJing weddings. So I asked him if I could come along. And he said yeah. And little by little, that's how I got into the DJ business. I would sit there in a nice party dress and watch him do his thing.

Eventually he would say to me, when I go out onto the dance floor and I say the word "happy," I want you to press this button. And I'm like, okay, I can do that. And I used to get so nervous because I was afraid -- oh, my god, I'm going to botch it...And little by little I just started getting comfortable. And then we worked together as a husband-and-wife team where I would do the music part of it, and then he would be the person out on the dance floor.

And then, after a lot of years, he just kind of got tired of the DJ thing



and I really liked it. And I stepped up to the plate and I said, I think I can do this. I've been around you a long time; I think I can do this. And that's how I started DJing on my own.

**DJ D:** Wow. So Sight & Sound is in its 15th year and is very successful, obviously. So I guess at some point you guys moved from Redondo Beach to Las Vegas.

**J H:** Yeah. We got married and decided to move the business, do stuff out here in Las Vegas. And at the time, 15 years ago Las Vegas was nothing like it is now. The economy was great. Business was booming. Everybody was moving to Las Vegas. It was a really good time to make the move into Vegas.

**DJ D:** Okay. So what do you feel has contributed to your long-lasting success?

**J H:** Obviously the answer's going to be staying current and going above and beyond expectations. But also, networking; getting my name out there and going to events at least several times a month where people see me and know me. And also, donating our services for various different charities along the way. Just really, really

delivering a great product and being current; making events fun.

**DJ D:** Great. And recently you won the Las Vegas Event Professional of the Year Award. That sounds like quite an honor, so congratulations. For those of us who don't live in Vegas, what kind of award is that?

**J H:** It's actually NACE's event [NACE=National Association of Catering Executives] So it's the NACE Las Vegas Event Professional of the Year. And that was in 2009. And in 2006, I won the Event Professional of the Year of all of NACE. There are 5,000 members nationally. And out of all the people who are not caterers, I won the Event Professional of the Year award back in 2006 in Phoenix. [And that photo that I've showed you, Dana, that has me on a podium, that was from that particular event.]

You have to be nominated by your chapter, for both the Las Vegas award and the national award...your chapter nominates you on your background and your involvement in the chapter. Like, do you donate your services on a regular basis? Are you a leader? Do you inspire other people to do good in their profession? Do you do community service work?

I won the national award on my



Jodi Harris receiving a NACE Event Pro of the Year award



second try, where other event professionals are like Susan Lucci. They've had their names like 14 years in a row and never won. And for some reason, on my second try to win the award...

**DJ D:** That's cool. You've also expanded into other forms of event production. Tell us more about the various divisions of Sight & Sound Events.

**J H:** Sure. We have different divisions of live entertainment. We have a band that we book. We have battling, dueling DJs we book. So we do the live entertainment, DJ entertainment. We also book impersonators, like Elvis Presley, Frank Sinatra -- those are very popular here in Las Vegas. We also do photo booth rentals; lighting. We also provide video production services and photography. And now we're starting to get into more event planning/event design. So that's on the agenda for 2011.

**DJ D:** Let's also talk about your video blog...How does it work, and where we can go to check it out, et cetera.

**J H:** I got the inspiration from the Flip video camera, and Gary Vaynerchuk and other marketing gurus, who have talked about doing these things with testimonials, like videotaping your clients giving a testimonial about your services. And I thought, oh, my god, what a brilliant idea that is. Jason Jani with Sound Connections and his video blog was also an inspiration.

So I started videotaping people towards the last half of the parties -- especially since I'm in Las Vegas, it's a destination city. So a lot of my brides and grooms don't live in Las Vegas. So how am I going to translate that we're good, we're different, that we're fun, that we're unique; how am I going to do that? The Flip cam.

So I went out and I purchased one of these Flip cams and started videotaping my clients. And it works great. It works absolutely fantastic...The most recent one has me in my warehouse. "Hey, everybody, it's Jodi...It's like 3:00 in the afternoon and we've got a wedding that starts at 6:00. And I want you to follow me along the way." And it's caught on like wildfire. I mean, people love it. It's almost like a mini-reality TV show."

**DJ D:** What would you say is your strongest selling point to clients that seals the deal?

**J H:** My energy; my passion; being honest with the clients; being excited. When people will call me up, I talk to them for a while. I just don't go, yeah, we charge \$900, click. I ask questions. I'm excited to talk to them. I'm very passionate about what I do.

**DJ D:** What is unique about being a DJ in Las Vegas versus anywhere else?

**J H:** Being a DJ in Las Vegas is amazing because you can literally work every day of the week. There is always something going on in Las Vegas. You know, people laugh at me because I do weddings on Wednesdays...you could also have corporate events, corporate parties on a Monday, on a Tuesday, on a Wednesday...Because Las Vegas is the mecca for special events, a DJ in this town can work seven days a week and not even go

into a nightclub. I'm just talking about weddings and corporate events.

**DJ D:** So I have to ask. What is the craziest and most memorable wedding you've done in Vegas? Or it doesn't even have to be a wedding. It could be corporate.

**J H:** Oh, there's a lot. Every one is crazy...When the song "Hot In Herre" by Nelly--"...let's take off all our clothes"--when that song came out, we had people that used to strip down at the parties...Or they jump up on tables and just let loose. Because again, it's Vegas. And we've got that phrase, "what happens in Vegas stays in Vegas"...

But one of the coolest things happened January of 2010. We actually had an American Idol contestant, one of the finalists, Matt Giraud, sang to one of our brides, and she had no idea. Her dad is friends with him...So we had a real live American Idol come out and surprise the bride and sing to her on the piano.

**DJ D:** So what's next on the agenda for Ms. CEO of FUN?

**J H:** It's the royal wedding.

**DJ D:** The royal wedding?

**J H:** Prince William got engaged to Kate. So there's a royal wedding in our future.

No, I'm only kidding! But the royal wedding would be cool...

But seriously, next is event planning...What I want to do, is to be that one person that somebody calls who's planning an event in Las Vegas, the one that can put it all together for them--an event coordinator, an event designer. I want to be known as the real CEO of Fun, so that when you want to have a really fun event and you need help finding a venue or entertainment or video or photography, or you want a cool place to hang out for an after-party...I want to be the person that puts it all together. I want to take the contacts that I've developed here in Las Vegas for the past 15 years and put them to good use...So that's what's next for the CEO of Fun. **MB**





**www.planetdj.com**

**We will beat any authorized dealer's advertised price!**

**DENON DJ**  
**DN-SC2000**



**Our price: \$249.00**  
List Price: \$299.99

**Kontrol S4**



**Our price: \$899.00**  
List Price: \$999.99

**Pioneer HDJ500**



**Our price: 99.00**  
List Price: \$125.00

**DENON DJ**  
**DN-MC6000**



**Our price: \$799.00**  
List Price: \$999.99

**EV**  
**EV-RE2**



**AS LOW AS \$449.00**  
List Price: \$620.720.00

**Numark**  
**MIXTRACK PRO**



**Our price: \$249.95**  
List Price: \$349.00

**Z1**  
**EV**



**Only \$295.00!**  
List Price: 649.99  
Powered Version Also Available!

**ADJ**  
**MIXTRACK**



**Our price: \$149.95**  
List Price: \$249.00

**VMS4**



**Our price: \$499.99**  
List Price: \$699.95

**ADJ**  
**MICROGALAXIAN**



**Our price: \$99.99**  
List Price: \$139.95

**Call Us Today!**  
**877.435.4327**






# TEXT4DJ's



## TEXT MESSAGING FOR DJs



**Take song requests via text message**

**Interact with the crowd!**  
(via computer or mobile phone)

**Send text message updates for events**

**\$24.95/month**

**www.Text4DJs.com**  
**(847) 920-8398**



# Evolution of a DJ Website

A STEP BY STEP LOOK AT IMPROVING WEB PRESENCE

BY JIM WEISZ •

After realizing it had been more than six years since my website had been redesigned, I set out to have a fresh website leading into 2011. I thought it might be interesting for other DJs to hear about how the process went and to see the evolution of a website over the last ten years. I'll also write a follow-up article to chronicle to results of the redesign.

In August 2000, about five months after opening my DJ company, I launched my first website. I put it together using Microsoft Frontpage & Publisher. I've never been very creative artistically, but I thought I had put together a pretty good website.

As business picked up, and my website did better in the search engines, I started to get more traffic. So, in mid-2002, I did a "redesign" of my website, which consisted of buying a template and using that as the new design.

Finally, in 2004, I decided I needed to step things up a bit and hired a professional to design my website. I did some research online and found a designer in my area (Chicago at the time) who designed the new website for me.

Fast forward to 2010 and I'm still using that same website design. Web design has changed a lot in that time and my site has really started to look dated. Thus, I decided it was time for a change.

Having "designed" my first website, used a template for the second website and then had a professional design my last website, I knew there was no question I again wanted a professional. Plus, for years I've preached in my articles in Mobile Beat that it's best to have a professional design your website, so I'm



December 2010 - Latest Website Design

taking my own advice

## SEEKING PROFESSIONAL HELP

I know a lot of people who do website design, but I had a certain image in my mind of what I was going for. Over the last couple years I've shifted my focus to weddings. So I really wanted a design that would appeal to women. After many months of looking for the right designer, I came across Savoir Faire Media on Facebook.

I liked the look of the Savoir Faire website ([www.savoirfaire-media.com](http://www.savoirfaire-media.com)) and then took a look at their portfolio. I saw several designs that fit the style I had been looking for. So, I bookmarked their website and decided to get in touch with them soon.

Once I was ready to get started, I contacted Savoir Faire Media and received a quick response from Natalie Lambert, the owner of the company. I had chosen SFM primarily because I thought their style really fit what I was looking for. I was pleased to also find out Natalie has a background in event planning—specifically weddings and corporate events.

We decided that, first and foremost, I needed a new logo. Much like my website, my logo had changed several times over the years. If I was going to roll out a new website, it would be best to do a complete rebranding, including the logo.

Once the logo was complete, it was time to get started on the website design. Natalie and I had already had a phone call as well as several phone conversations. So, she had a good idea of what I was going for. In addition, I also completed a very thor-

*Jim Weisz has been a DJ since 1999, primarily serving the wedding and school markets. Originally from Chicago, he relocated his thriving DJ business to Dallas in 2003. He used his company's web presence to effectively to re-establish his client base within a just a few months. Jim is a seminar speaker and also writes for MobileBeat.com on web issues. He can be reached at [jim@discoverydjs.com](mailto:jim@discoverydjs.com).*





ough survey that asked tons of questions to help them determine what I was looking for in my new design.

After we went through those steps, Natalie worked her magic and put together a design for me to check out. I really liked the design and gave the green light to proceed further. From there, she populated the site for me; I was even able to give her my DJ Intelligence info so she could incorporate that into the new website. Natalie kept me up to date on their progress and allowed me to send over any revisions I had. The whole process was very easy—a lot easier than I thought it would be.

### HINDSIGHT IS 20/20

Having a new website built can seem like a daunting task. I really thought I would need to spend more time on it than I did. That was partially why I kept putting it on the back burner. However, my experience shows that hiring a professional can really make the process a lot easier.

One thing SFM really pushes is a quality headshot for your website. I've had some photographers take some shots while I was working, but no professional headshots. At the time of this writing, I don't have any, but I do have it on my to-do list. When I've written my website reviews over the years, I've told many DJs that having a good picture on the "about us" page is important, and now I can see even more clearly the importance of a professional headshot for a DJ website.

Your website is an extension of your brand. It seems like an obvious statement but sometimes it needs to be put into perspective. I initially thought I just needed a new website, but without even being told, it occurred to me I really needed a new logo too. Once the logo was done, I think it helped me see the new branding take shape. The branding that started with the new logo carried over to the new website. Plus, I had new business cards created, which went perfectly with everything else.

While you don't necessarily need to do everything all at once, if you're considering a completely new website, it might be a good time to do an entire brand evaluation to see if it's time to update your image.

**"All consumers want to buy from a company that exudes stability, strength, trust and professionalism—myself included. The first and often only impression a potential client has to judge you on is your online branding or marketing materials. They are always, always going to want to purchase from a company that has invested in a quality website, that has the appearance that it is more than one person working out of their basement, and that draws them in emotionally."**

**..... Natalie Lambert, Savoir Faire Media**

### AN EXPERT'S PERSPECTIVE

I thought it would be interesting to pick Natalie's brain on some marketing-related topics. It was along the same lines as when I'm talking to a banquet hall manager, where one of my favorite things to ask is about the worst things they've seen DJs do. It's usually a topic that's good for a laugh with the hall manager. It can also be an educational conversation, since it can really give some insight on what some of these hall managers have to deal with.

Following with that theme, I asked Natalie what makes her cringe when she looks at a DJ's website. She said that was an easy question—bad headshots, homemade websites with tons and tons of poorly written copy and few or poor quality photos. In addition, logos with too many effects/colors and non-complimentary fonts also bother her.

When asked why someone should hire a professional rather doing it themselves, Natalie had a great answer. She said SFM has had countless companies approach them completely mystified because they have virtually no leads, despite offering a higher quality service than that of their competitors. Typically, when SFM researches the websites and branding of their competitors, the reason for this becomes clear quickly. She went on to say, "All

## Best of the DJ Web

**Enter your website in the first official Mobile Beat Website Contest. Websites will be judged in a variety of categories by Mobile Beat web columnist Jim Weisz. See how your site stacks up against other DJ websites by sending an email to [websitecontest@mobilebeat.com](mailto:websitecontest@mobilebeat.com). Winners will be featured in an upcoming issue and will receive DJ Crash Course DVDs.**





August 2000



May 2002



November 2010

consumers want to buy from a company that exudes stability, strength, trust and professionalism—myself included. The first and often only impression a potential client has to judge you on is your online branding or marketing materials. They are always, always going to want to purchase from a company that has invested in a quality website, that has the appearance that it is more than one person working out of their basement, and that draws them in emotionally.”

Natalie also emphasized the importance of pictures by saying “A good DJ sets the tone and mood for the entire event... Their website should reflect the tears, laughs, traditions and party elements of events. Most clients admit to only skimming text on websites, so your images and the audio and/or video examples are what is going to capture them.”

Finally, Natalie also touched on when to do your spending on marketing. I thought she brought up an interesting point, as I had purposely decided I wanted a new website ready by January to take advantage of the influx of leads after the holidays. She said that often times wedding industry businesses won’t spend money on marketing during the peak season because the phone is ringing off the hook. Then when the slow season hits, they don’t have the money to spend on marketing and have already missed the boat.

## WORK IN PROGRESS

A website should be considered a work in progress. It doesn’t need to be updated daily, or even weekly, but you should strive to keep it fresh. I try to do a thorough check of every page on my website once a quarter. The rest of the year, I work on the site as time allows.

I’ve talked to some DJs who say they had their website designed and haven’t touched it since—sometimes months or even years. That’s a huge mistake. You’ve had this great website built, so you need to maintain it. You should be reading through every page to make sure the information is current, adding pictures, updating testimonials, adding/removing services you offer, etc. Like anything, if you let it go too long, it will become a much bigger project than it needs to be. Now, when it comes to a full redesign, that certainly doesn’t need to be done every year, or even every few years...but I don’t recommend waiting six years before having a new website designed, like I did! **MB**



CHECK OUT OUR HUGE SHOWROOM IN CANTON, OHIO

# cheapDJgear.us



## Quality Gear at Affordable Prices.

**pcdj**  
red mobile

1620 30TH STREET NE (RT.62) CANTON, OHIO 44714

## How big do you want your DJ Business to be?

### WedLock

The Marketing Journal for Wedding Professionals  
July 2010



The WedLock Monthly Marketing program is like having a marketing consultant arrive on your doorstep and hand you a new marketing plan, every single month! Your WedLock subscription includes:

- ~ A 40 page marketing journal, full of cutting-edge articles.
- ~ A monthly marketing checklist. One simple to-do list for you to follow.
- ~ Two 2-hour webinars teaching you how to attract and sell more brides.
- ~ One-time 5 hour bonus DVD set called "Bridal Traffic", which will teach you how to get incredible traffic from Google

Use the special MobileBeat Promo code "**MB234**" and receive a free bonus two-hour webinar!

**[www.WedLockDJ.com](http://www.WedLockDJ.com)**





CONTINUED FROM PAGE 10

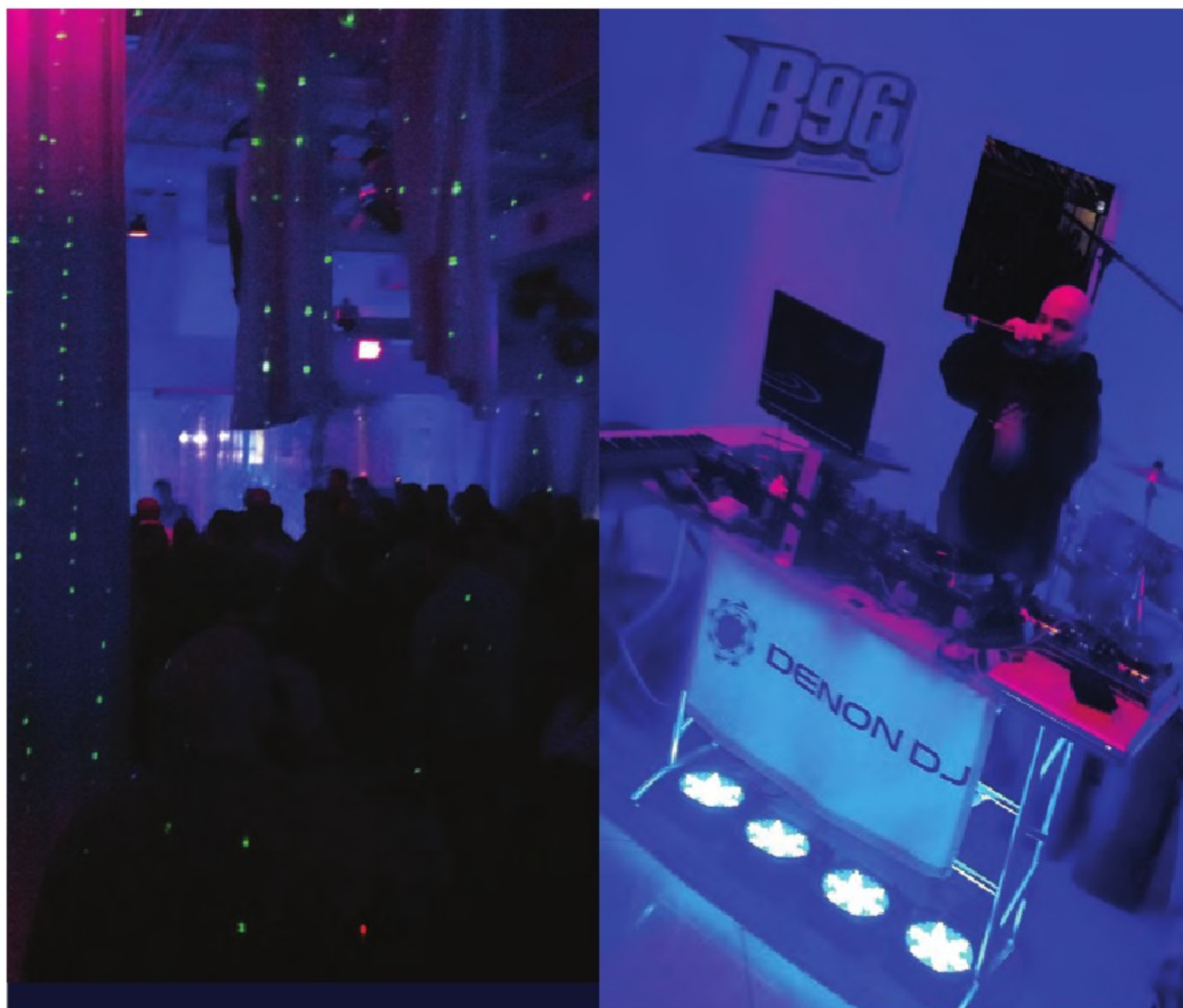
construction.

Denon's Director of Sales, Neal Altneu, and DJ Brand Manager, Silvio Zeppieri, beamed like proud parents as the DN-MC6000 was seen in public for the first time. They expressed that this product represents Denon's ongoing commitment to listen to its customers and develop products that working DJs actually use.

National DJ industry attendees and local DJs alike were treated to a night of awesome gear, cool music, and an overall great time. Those watching online really only got a small taste of the DN-MC6000's capabilities, specifically when pared with the new special edition version of Virtual DJ. One must truly see (and feel) this controller in person to appreciate its usability factor and zero-latency operation.

The MC-6000 will be making its DJ conference debut at Mobile Beat Las Vegas, (February 1-3, 2011), so don't miss your opportunity to stop by and see Neal, Silvio, and the rest of the gang at Denon as they show off their hot new product. **MB**

## ...3,2,1: Launch! DENON'S DN-MC6000 DIGITAL MIXER / CONTROLLER



CONTINUED FROM PAGE 10

## Visiting Pioneer Out West

*Storm Trooper/Jedi Dave Arevalo steps out of Pioneer's fortress, ready to take on all comers.*



in the world. Constantly researching the next big thing for their customers, its divisions include Home Audio and Video, Car Audio and Video, Portable Audio, Business Products and the highly reputable line of DJ products that are well known in the DJ industry for their innovation.

Pioneer pressed play on the DJ division '80s and early '90s as a development of their karaoke division. [Eds. Note: See our profile of Pioneer's Karl Detken for more info on the growth of Pioneer's DJ division, in **MB** Mar. 2010, p. 35.] Pioneer ProDJ introduced the CDJ player line and DJM mixer line. In 2001 the CDJ-1000 introduced true vinyl-like turntable control for CD-based DJs. More recently, the DVJ-X1, and its successor the DVJ-1000, have done the same thing for DVD video.

Now known as Pioneer DJ, the disk jockey division, known for its high-end (and pricey for some) products, is now making the move toward products that maintain quality while reducing price points to reach a wider range of users.

As featured in this issue of Mobile Beat, Pioneer is debuting a new line of Active Reference Speakers for studio use, plugging into the trend that's seeing more mobile DJs editing their own music, as well as the creative remixing community. Look for a review in an upcoming issue. And you'll find these speakers, PioneerDJ's new HDJ-500 headphones, and many of their other cutting-edge gear at Mobile Beat Vegas 2011 (MBLVXX) February 1-3 at the Riviera Hotel and Casino.

Thanks to Davey Dave and Ryan for the walk through the Pioneer gallery of gear, and their hospitality at the Pioneer Electronics USA office in Long Beach, CA. **MB**



# FINALLY!

THE **1<sup>ST</sup>** DIGITAL  
DOWNLOAD  
SITE DESIGNED  
FOR DJS!!

THE FASTEST SOURCE FOR  
NEW MUSIC AND CLASSIC  
HIT RELEASES

- ★ High Quality 320-bit mp3s
- ★ Music Videos/Karaoke in mp4 format
- ★ Consistent Odb Volume Levels
- ★ HitList Chart Feature helps you select the Best Tracks
- ★ Specialty DJ Lists, including Programmers' Picks
- ★ Full Search Capabilities
- ★ Flexible Purchase/Subscription Plans
- ★ Free file re-installs\*



Digital Subscription Services

SEE IT NOW AT  
**WWW.ERGMUSIC.COM**

\* SOME RESTRICTIONS MAY APPLY



## Big lighting for little scratch.

Pro lighting, outstanding service,  
on-time delivery and great prices.

- Custom gobos
- Fog machines
- LED lighting



**888-56-STAGE / StageSpot.com**

# HardNox

**THE FISTPUMP IS ALL OVER!**  
AND HARDNOX WANTS TO SEND YOU THEIR MUSIC!



EMAIL **HARDNOX@MOBILEBEAT.COM**  
AND WE WILL SEND YOU LINKS TO DOWNLOAD  
HOT TRACKS FROM THIS HOT NEW GROUP  
THAT IS PERFORMING AT **MBLVXX**.

MOBILE BEAT MUSIC PERFORMING  
**MBLVXX 1991-2011**  
Celebrating 20 years of Mobile Beat  
Mobile Beat Show & Conference, Las Vegas  
RESERVATION 8-8-2011 - WWW.MOBILEBEAT.COM

**CB**  
PRODUCTIONS

**thebeatclan**  
ARTIST MANAGEMENT



Pioneer DJ **ADJ**



# PCDJ Deals a New DEX for Macs

POPULAR DJ SOFTWARE WELCOMES APPLE AFICIONADOS INTO THE FOLD

BY MICHAEL BUONACCORSO, JR. •

**D**igital 1 Media recently shook up the industry when they announced the release of their award-winning PCDJ DEX software on the Macintosh.

DEX for Mac is the newest addition to the PCDJ software line, which also includes RED Mobile (see, "Glowing Red," September 2009), and PCDJ KARAOKI.

## MIDI CONTROL

DEX has support for virtually any MIDI-based controller, including native support for several popular models including units from Stanton, Hercules, Denon, Behringer,

## MIXING

DEX allows for up to 4 audio outputs, and 4 independent audio inputs, so a DJ can have up to four turntables going at once, if they so desire. In our testing, the Denon's built in ALSO sound driver integrated nicely with our software.

DEX also has a fairly advanced built-in mixer, featuring four different fader-curves with a configurable slope, a spectrum analyzer, VU meter, and limiter to prevent clipping. But, as most mobile DJs will have an actual hardware mixer as part of their setup, DEX can support up to four separate audio channels.

The software's advanced BPM detection system allows the tempo to be instantly calculated and displayed on the screen

when a track is loaded.

Beat matching can not only be done manually, using the pitch slider found on each deck, but also automatically, with BPM Quantization Sync. This is an exciting new feature that uses an advanced computer

algorithm to synchronize beats. DJs can also set the program to automatically crossfade between songs.

There are many different effects present on each virtual deck. A three-band equalizer keeps the sound tight, with frequencies that can be changed on the fly. Other effects include flanger, gapper, filter, and bitcrusher.

## INTEGRATION

PCDJ DEX integrates nicely with Apple's iTunes. It supports many different file formats, including Apple's own AAC. Many DJs have built up playlists in iTunes over several

years, and with DEX, they can easily access them, just as if they were in iTunes. The only drawback is that DEX does not maintain the order of the playlist, instead displaying it either alphabetically by artist or title, or numerically by BPM or length. I'd also like to have the option to display a list in the order created, to avoid duplicated effort.

Another feature that definitely comes in handy at gigs is the ability to play CDs directly from the program. This is especially useful for DJs who no longer bring CD players with them to gigs, but have the occasional need to play a track or two off a CD.

The PC Version of DEX supports the PCDJ KARAOKI plugin, a powerful, yet simple karaoke player for the working KJ. Unfortunately, there is no compatible Mac version of the software yet, but it's something we'll be keeping an eye out for in the future.

## CONFIGURATION

The software is completely skinnable, allowing for several different configurations. This allows users to find the layout that works best for their performance, and change the skins to match the screen resolution of their computer. We'd like to see more screen resolutions supported in the future, as the resolution on our test machine (1440x900) wasn't supported at press time. The program still works fine if a resolution isn't supported, it just appears a bit grainy.

There are many additional skins (some that mimic hardware controllers) available on PCDJ.com, however, there were no Mac-compatible skins available at the time of writing. But this is only a minor drawback, because DEX makes it easy to create custom skins, with the DEX advanced skinning system.

With the release of the Mac version of PCDJ DEX, the software can be proudly added to the ever-growing list of formerly PC-only DJ software titles now available on the Macintosh. A free trial is available on PCDJ.com, so Mac-using DJs can try out the software themselves. PCDJ DEX makes it easy to manage digital files, so DJs can get back to what's important—making sure their guests have an unforgettable evening. **MB**

[www.pcdj.com](http://www.pcdj.com)



and Vestax. I loaded my gig laptop (a Macbook Pro) with the software, and mated it to a Denon DN HD-2500 as the MIDI controller. The HD-2500 is natively supported by DEX. It performed smoothly and reliably, controlling all of the major functions of the software. Unfortunately, it appeared there was no LED support for my controller, meaning the buttons didn't light up; a minor issue that I hope will be taken care of in future software updates.

DEX also includes support for many popular brands of timecoded vinyl, including FinalScratch, VirtualDJ, SSL and MsPinky.



# MegaSeg fm

MegaSeg, the swirl logo, and Fidelity Media are trademarks of Fidelity Media, Inc. © 2011 Fidelity Media, Inc. MEGASEG.COM

## CUSTOM EXTERIORS AVAILABLE!

### Retro

The Retro booth fits through a single door and travels horizontally in most minivans and SUVs

## PORTABLE PHOTO BOOTHS DESIGNED FOR EVENT RENTALS

*Make the Fun,  
Spontaneous  
Experience of a  
Photo Booth  
Possible at  
Every Event  
and Location  
- ANYTIME,  
ANYWHERE.*

**BOTH BOOTHS FEATURE:**

- EASY Operation
- Customizable Graphics
- Photo Archiving + Exporting
- Custom Exteriors Available

**Now with  
Dye  
Sublimation  
Printing**

## LIGHTWEIGHT + PORTABLE!

### Eventure

The lightweight Eventure booth travels in two durable road cases and sets up in 20 minutes or less

[www.fantasyent.com/mobilebeat](http://www.fantasyent.com/mobilebeat)

8a Industrial Way  
Salem, NH 03079-2837  
[fantasyent.com](http://fantasyent.com)

**Fantasy**  
entertainment

Toll Free: 800.933.2682 ext.177  
Int'l: + 001(603) 324.3240 ext.177  
[mb-info@fantasyent.com](mailto:mb-info@fantasyent.com)



## Not Your Everyday Blue Light Special

THE BL-50 BLUE LASER FROM BLISSLIGHTS ADDS ANOTHER PRIMARY COLOR TO THE MOBILE DJ'S LIGHTING PALETTE

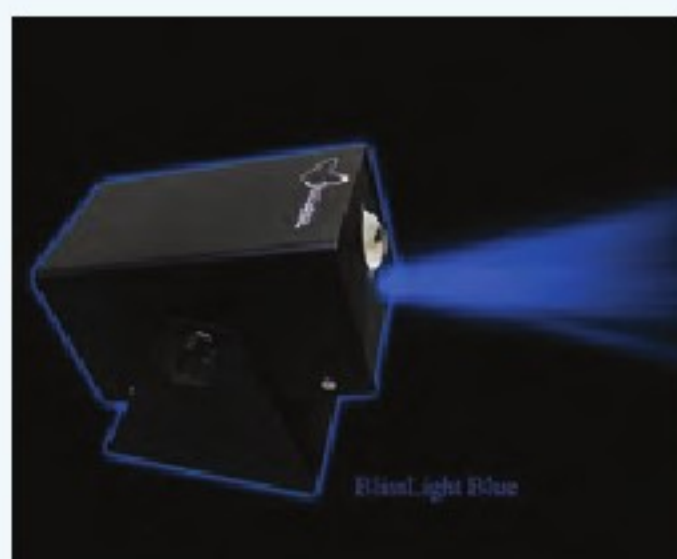
BY GERALD JOHNSON •

For the very first time, blue lasers are readily available to DJs. Sure, blue laser effects have been on the market for quite some time; however a big deduction was the price tag. BlissLights, the Southern California laser manufacturer, has made available a small batch of blue versions of their BL-50 laser projector, which opens up yet another vista in lighting technology for DJs.

The BL-50 Blue is a class 3B laser and technically falls under their custom cate-

gory, however the output is roughly the same as the light's cousin, the original BlissLights BL-50. What's cool, though, is that the effect created is a more realistic "night-time sky" effect that won't leave your guests with green dots all over their faces in photos.

Performance wise, the unit functions similar to the other BlissLights fixtures, with a blue "cloud mass" that is assessable by a control knob on the rear of



the casing. Once engaged, I will admit that the projection that comes from this version of the light is probably the most realistic looking "atmosphere" fixture that I've seen. I will also say, though, that the blue version's beams are not quite as bright as the green beams of its predecessors (simply because blue light is not perceived to be as bright as green) so a darker room is a definite requirement.

Just like the BlissLights before it, the casing on this fixture is ready for the road. Ironically enough, the original BL-50 came in a rugged blue metal shell (and had green laser output), while this version comes in a sleek black "gun-metal" finish (and has blue laser output). Joking aside, this new version represents an opportunity to use a blue laser without a roughly \$6,000 price tag...which makes it one of my favorite lights of the year. **ME**

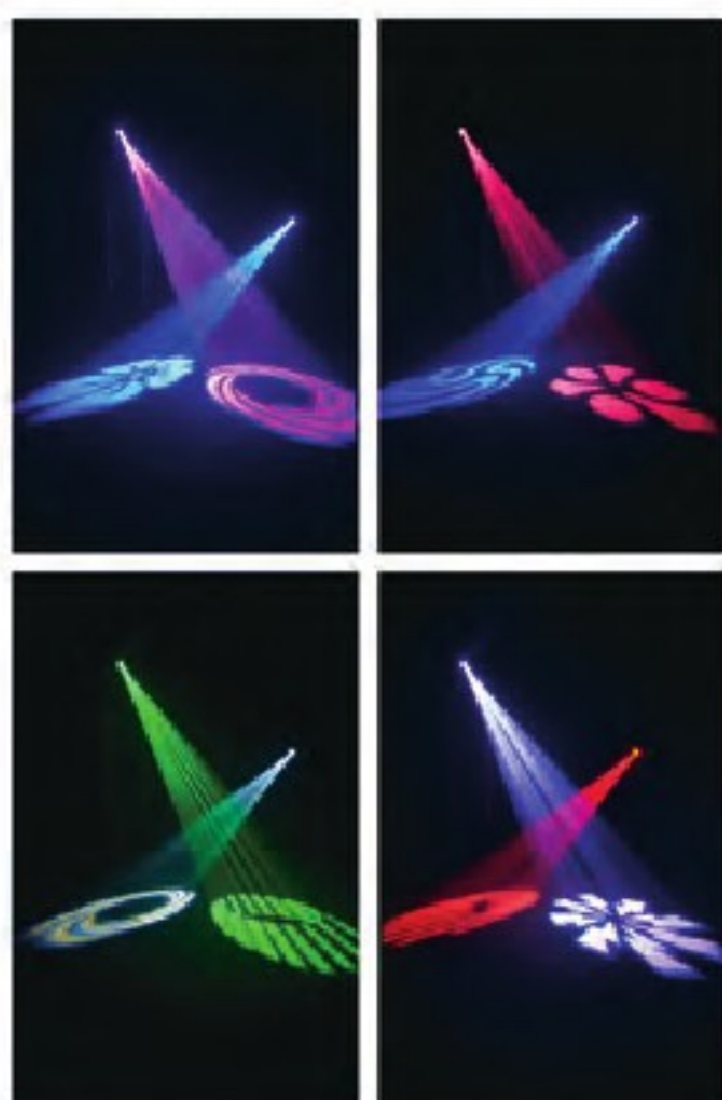
[www.blisslights.com](http://www.blisslights.com)

## Mobile Lighting Situation Well in Hand

CHAUVET® has released two new ultra-compact moving yokes, MiN™ Spot RGBW and MiN™ Wash RGBW. These LED-fitted moving yoke fixtures are so small that they fit in the palm of your hand, and each weigh less than 10 pounds, making them perfect for mobile DJs and small clubs. The two new members of the MiN family each feature a powerful 13W quad-color LED, built-in sound-activated and automatic programs, plus a vector speed channel for smooth pan, tilt and color mixing.

Both are surprisingly bright fixtures—30 percent brighter than the originals—with full RGBW color mixing—capable of creating 4.2 billion colors. MiN™ Spot RGBW has 6 or 14 channels of DMX control and a gobo wheel with nine gobos. MiN™ Wash RGBW has 5 or 13 channels of DMX control and offers washes ranging from soft pastels to vivid, saturated colors.

[www.chauvetlighting.com](http://www.chauvetlighting.com)



## StageSpot Introduces Customer-Designed Gobos

StageSpot has introduced a "create-your-own" online service for designing and ordering gobos. Three minutes and \$59 is all it takes to order a custom gobo that will be delivered within a week. For more urgent needs, rush services are available at extra cost.

The StageSpot Gobo Creator ([www.stagespot.com/gobocreator/gobocreator.html](http://www.stagespot.com/gobocreator/gobocreator.html)) is designed to help you quickly design your own gobo using a selection of graphics and fonts, and provides a discount off regular custom gobo costs. Full-service, professional custom gobo creation is also available.

Whether someone is using the gobo creator or a having a full custom gobo made, the process can be done 100% online and any time of the day or night.

StageSpot offers an upload process for all full custom clients so that art stays with the order through the entirety of production.

"This is exciting for wedding and party DJs, or anyone without the ability to design their own gobo offline," said StageSpot owner Kevin Richie. "The process is simple—we provide the art and fonts—and it couldn't be more convenient."

Founded in 2000, StageSpot supplies theatrical lighting, stage lighting and other stage needs, carrying all major brands. **ME**

[www.stagespot.com](http://www.stagespot.com).





# Moving LED Effects Forward

AMERICAN DJ'S VIZI LED SPOT AIMS TO TURN SOME HEADS

BY MARTI DEBERGI •

**L**ED has been the “wave of the future” for a long time now. We have been writing about its virtues or nearly a decade, while successive waves of effects products have come out. So far, though, throughout all of this talk of effects, rarely have LED moving head lights (at least those marketed to DJs) made the “cutting edge” list or have been noted for standing up to their full-sized, full-output conventional counterparts.

The Vizi LED Spot from American DJ is looking to change that perception. At 22W of LED output, with fully interchangeable gobo capabilities, a strong beam-projection feature, and excellent control options, this unit is clearly aiming for the status of first real benchmark for LED moving heads in the DJ arena. And as far as size, it's a smaller fixture, weighing in at only 20 pounds—just right for DJ use.

## FEATURES

An essential feature that makes the Vizi LED Spot a major step forward for mobile moving heads is its controlability. With 12 channels and remote-DMX addressing (ability to change DMX channels and values from any controller) this light is built for compatibility with almost any existing system. For those that run “old-school” (i.e. no DMX control) it also has a master-slave mode and the always-present sound active mode.

The unit is capable of 8 dichroic colors (and white) and 7 gobos (interchangeable) and, of course, a spot (open gobo). Gobo shake effect and a prism wheel (3-facet or 5-facet) make things a bit more interesting and add depth, especially when haze or fog is in use.

I was especially impressed by this fixture's dimming capabilities, which add tons of options when planning a light show. I've found that many LED lights don't have the best dimming, showing a slight but annoying flickering whenever the values were changed. The Vizi LED Spot seems to have overcome this drawback. For those that like intentional, high-impact “flickering,” though, the shutter mode is also pretty impressive, with strobe features adding another dimension to the show.

## EXPERIENCES

I had the opportunity to use a pair of Vizi LED Spots on a few events. The first situation called for lights on vertical trussing to augment two pairs of ADJ Accuspot Pros on a swing of four high school homecoming celebrations. The 22-watt fixtures “played” remarkably nicely with the higher-output fixtures, creating stunning visuals, especially with the various prisms engaged. (A 14-degree beam angle helped too.)

Another item that I noticed during this particular run was the quiet operation and smooth (non-jittery) repositioning of the fixture's head on the X-Y axis. Comparatively to the Accuspot Pros (which are close to 5 years old—getting a little bit old, technologically speaking) the Vizi LED Spots were a much quieter addition to the show. (Of

course, with loud music playing, it's a moot point, but still...)

The second application where I was able to use the fixtures was at a sorority formal (some of the more fun events to do—I highly recommend them) in a ground-rigged format. In this instance, they were the only “effect” lights of the show—meaning the only hard-edged light source emitted. Once again, they proved their value by being the right brightness to compliment the event (and not burn the retinas of the guests in the formal atmosphere).

## THOUGHTS

One suggestion I have for future generations of this fixture is to include a better focusing apparatus. Manual focus is nice when playing in the same types of venues all of the time and with the same formation of lighting equipment at every event. However, if you are like



me—one weekend playing in a massive hall for a high school dance and the next weekend in a tiny ballroom for a sorority formal—you might need to make adjustments more often.

The pros of the Vizi LED Spot far outweigh that minor inconvenience, however. A big plus is the power-sipping nature of the LED fixture. My older, larger, production-oriented moving heads draw A LOT of power. At full power, I can usually have only three of them on a single circuit (three motors to fuel and three bulbs to fire up). However, with this unit there is only an 88W max power draw. Put another way, at 110v and drawing 88W, one fixture at full power will use roughly 0.8 amps—meaning you are more likely to overdraw your power source from the pin-spots pointed at your disco ball than with this light!

As you can see, in the Vizi LED Spot, it looks like we may have a new benchmark in LED moving heads for DJs on our hands. At 20 pounds, 88W of power draw, with tons of features, the Vizi LED Spot is certainly a pound-for-pound a contender for the brand new crown of “DJ LED Moving Head Champion.” **ME**

[www.americandj.com](http://www.americandj.com)



# Help Ring the Wedding Bells

TIPS FOR PLANNING MUSIC FOR THE CEREMONY AS WELL AS THE RECEPTION

BY JAY MAXWELL •

**W**hen most people ask you what you do for a living and you tell them that you are a mobile disc jockey, they probably think of you spinning tunes and playing songs that people can dance to.

Of course, if you had to explain to someone what a mobile DJ does, you would likely give them that same one sentence explanation. There are times though when a DJ's musical expertise expands beyond the dance floor and into other avenues where music is needed for the occasion. One such venue is providing music and sound amplification for wedding ceremonies. If you are not currently offering this service to brides, I highly recommended adding it to enhance your appeal when couples are deciding which professional DJ service to employ for their big day.

In the past few years, we have seen a definite trend of brides and grooms getting married in nontraditional settings, where they prefer to have a DJ play the music rather than have musicians on-hand. When brides do get married in a church, they rarely hire a DJ to provide the music. Instead, they will opt for traditional instruments played by musicians, usually piano or organ, or perhaps a string quartet. But many brides now choose to get married outside under grand oak trees, in a garden, in their backyard, or even on the beach. Others get married at the facility where the reception will be held to save both money and travel time, especially if it is designed to handle both parts of their big day.

Often brides will hold their wedding ceremony where there is no electricity (the beach for example) and still expect the DJ to play music and amplify the officiant with a microphone. You need to provide battery-operated equipment, preferably with built-in wireless microphones, along with either a

CD player or other way to play music. (See sidebar for our specific solution and other audio considerations)

## PLAY SOMETHING WE CAN...TIE THE KNOT TO

Many brides know what song they want for their first dance and the type of music for the reception, but need our assistance for choosing music for the ceremony. We have often encountered couples who have not given any thought to the prelude music, or even to what song to play as the mothers are seated. During the consultation with the bride and groom, they rely on our experience to guide them to make their choices. We help them by asking certain questions and also by having the music choices ready to play for them, so they can get a feel for what we are talking about. After all, how many brides know what "Jesu, Joy of Man's

Desiring" or "Arioso" really sound like until they hear them?

One of the first questions we ask is what type of instrumentation they prefer (strings, brass, harp, piano, flute, guitar, etc.). For an outdoor setting we recommend staying away from a "full" sound like an orchestra or organ because those would not sound natural outside.

Another important consideration is whether or not anyone else will be providing any music during the ceremony. (See sidebar for some thoughts on PA options.) Also, ask if anything "extra" is to occur during the ceremony like a unity candle or sand ceremony (the latter being an alternative to the unity candle ceremony, suitable for windy beaches!). If so, there is usually music played in the background during this part.

## WEDDING CEREMONY

Officiant's name and title \_\_\_\_\_ (yes/no)

Would you like the officiant to wear a microphone? \_\_\_\_\_

Prelude music is played when guests are being seated, usually 20 - 30 minutes prior to ceremony.

What type of instrumentation do you prefer for the prelude music? 1) Strings, 2) Brass, 3) Harp, or 4) Piano \_\_\_\_\_

Special Prelude Requests:

Will anyone be playing an instrument or providing additional music? \_\_\_\_\_

Mothers Seated: (Song/Artist) \_\_\_\_\_

When will the groomsmen enter?

1) With the officiant and groom 2) They will escort the bridesmaids \_\_\_\_\_

If the groomsmen are entering with the officiant/groom, will they enter with the \_\_\_\_\_

1) Same song as the mothers 2) Enter when the bridesmaids' song begins \_\_\_\_\_

Bridesmaids: (Song/Artist) \_\_\_\_\_

Processional: (Song/Artist) \_\_\_\_\_

Singing or readings

- Is someone singing or reading during the ceremony? \_\_\_\_\_
- What assistance (mics, etc.) will they need? \_\_\_\_\_

Unity Candle / Sand Ceremony \_\_\_\_\_ (yes/no) (Song/Artist) \_\_\_\_\_

Recessional: (Song/Artist) \_\_\_\_\_

Notes:

### Mothers Seated

1. Jesu, Joy of Man's Desiring (Bach)
2. Ave Maria (Schubert)
3. Arioso (Bach)

### Bridesmaids

1. Canon in D (Pachelbel)
2. Spring "Four Seasons" (Vivaldi)
3. Trumpet Voluntary-Prince of Denmark (Clarke)
4. Over the Rainbow ("Iz")
5. Trumpet Tune (Stanley)

### Processional

1. Bridal Chorus "Here Comes the Bride" (Wagner)
2. Canon in D (Pachelbel)
3. Trumpet Voluntary-Prince of Denmark (Clarke)
4. Trumpet Voluntary (Purcell)
5. Trumpet Tune (Stanley)



The Best Brands • The Lowest Prices • Authorized Dealer • Friendly Knowledgeable Staff



Music Trends Will Be Representing Rane At MBLVXX Booth #109



music trends.com

**10% OFF ANY PURCHASE ONLINE USE COUPON CODE MBLVXX**  
**PHONE ORDERS MENTION THIS AD**  
 Good til 3.15.11



music trends.com

## Eternal Lighting Company



### FlatParPro-RCBA Black or White Housing



The ultimate up-lighting tool for the mobile DJ!  
 Now featuring **RGB**A LEDs, linkable power  
 In/Out, manual color mixing with the LCD push-button  
 control, selectable 4CH or 7CH DMX Modes,  
 15 Preset Colors, Fade Mode, & much more!

support@eternallighting.com 832-623-9377 www.EternalLighting.com



# Essential Ceremony Music

## Mothers Seated

1. Jesu, Joy of Man's Desiring (Bach)
2. Ave Maria (Schubert)
3. Arioso (Bach)
4. Air on the "G" String (Bach)
5. Over the Rainbow ("Iz")
6. Canon in D (Pachelbel)
7. Ave Maria (Bach)

## Bridesmaids

1. Canon in D (Pachelbel)
2. Spring "Four Seasons" (Vivaldi)
3. Trumpet Voluntary-Prince of Denmark (Clarke)
4. Over the Rainbow ("Iz")
5. Jesu, Joy of Man's Desiring (Bach)
6. Air on the "G" String (Bach)
7. Trumpet Tune (Purcell)

## Processional

1. Bridal Chorus "Here Comes the Bride" (Wagner)
2. Canon in D (Pachelbel)
3. Trumpet Voluntary-Prince of Denmark (Clarke)
4. Trumpet Voluntary (Purcell)
5. Trumpet Tune (Purcell)
6. Trumpet Tune (Stanley)
7. Spring "Four Seasons" (Vivaldi)

## Recessional (Traditional)

1. Wedding March (Mendelssohn)
2. Trumpet Voluntary-Prince of Denmark (Clarke)
3. Ode to Joy (Beethoven)
4. Hornpipe-Water Music (Handel)
5. Rondeau (Mouret)
6. Arrival of the Queen of Sheba (Handel)
7. Hallelujah Chorus (Handel)

## Recessional (Contemporary)

1. All You Need Is Love (The Beatles)
2. Signed, Sealed, Delivered I'm Yours (Stevie Wonder)
3. I'm Yours (Jason Mraz)
4. You Are the Best Thing (Ray Lamontagne)
5. How Sweet It Is (James Taylor)
6. L-O-V-E (Nat King Cole)
7. Lucky (Jason Mraz/Colbie Caillat)

## MUSIC, AT YOUR SERVICE

Naturally the biggest question to ask is about the service or ceremony music. There are three different sections to consider: prelude music, music for participants to enter, and the recessional. For the prelude music the majority of brides still prefer the traditional classics that have been played for generations. But one recent variation is to play music by a group called The Vitamin String Quartet. In the past year, many brides have both requested this group or have been highly receptive to the idea when we suggest it to them. The VSQ has hundreds, if not thousands, of contemporary songs that are played in a classical style. Based on brides' requests, we have nearly 100 of their songs in our library now and add more each month as more brides discover this opportunity to have some of their favorite

contemporary songs (Lady Gaga's hits for example) played—classical style—during the prelude portion.

The music will change when the participants enter. People will know that the wedding is starting when the mothers (and sometimes the grandmothers) are

**In the past few years, we have seen a definite trend of brides and grooms getting married in nontraditional settings, where they prefer to have a DJ play the music rather than have musicians on-hand.**

being seated. Traditionally, "Jesu, Joy of Man's Desiring," "Arioso," (both by Bach) or "Ave Maria" (various) are played, but other selections are also given in this issue's list. The groom, officiant and groomsmen will then enter, if they are not escorting the bridesmaids in. When the bridesmaids

TURN TO PAGE 56

## Special Sound Delivery

For an indoor setting, you can obviously set up a complete PA system of whatever size is needed. Outdoor settings are more of a challenge, but the limitations are also pretty obvious, so a minimal gear approach will usually be acceptable.

At times there will be someone, usually a friend or relative of the couple, who will be singing and/or playing guitar or keyboard at some point. Whether your mixer is built into a portable unit, or is a separate, mini-PA unit, along with mic inputs it will need to have at least one 1/4-inch input to properly accommodate a keyboard or guitar. (If it's an acoustic guitar with no on-board preamp, you'll need to mike it)

Although they may want three microphones, for the officiant, bride and groom, that is often not possible with a portable unit. In a bare-minimum situation such as a beach wedding, usually two microphones will be sufficient for those needing to be heard: a lapel microphone for the officiant and a handheld one for the person singing or perhaps doing a scripture or poem reading. If someone is singing and another person is reading, they can use the same microphone. Also, the one lapel microphone for the officiant (typically with an omnidirectional pick-up pattern) is usually able to amplify the vows as spoken by the couple, as well.

## The Perfect PA?

Though there are now plenty of self-contained portable PA units on the market, many of them battery-powered (by companies like Samson, Fender, Behringer and many others), we have been extremely satisfied with a product made by PASO—their WPSS 100 model. This portable sound system requires no set-up time and can go anywhere; it even has a pop-up handle and wheels for easy transportation. The sound quality is incredible. In fact, many pastors who have used the built in microphone at an event will tell us afterward that the sound quality was superior to their own church's system!



# *Eliminator*

Lighting Direct .com



\$99.99



\$79.99



\$69.99



\$99.99

# LED LIGHTS UNDER \$99

VISIT US AT MBLV - BOOTH 111!



THE PUCK™ RGBA  
144\*10mm LED FLAT PAR

# BLIZZARD

TORRENT 90™  
90-WATT LED SPOT



WWW.BLIZZARDLIGHTING.COM



DANCE

# Getting to Know Wally Codes

DJ'S SYSTEM GOES BEYOND GENRES TO AID MIXING IN ANY SITUATION

BY DAVID WALLEY •

I've been DJing for dancing crowds in West Michigan since 1974.

When I was still in high school I did my first junior high dance, then began

working for Greg Miller & Company in Muskegon. We used 3 TEAC or Sony reel to reel tape recorders, a Bozak mixer, McIntosh amps and Altec Lansing speakers. These systems produced incredible sound for the mid 70's, at the time of the birth of disco.

From the beginning, it's been important to me to segue from the current song to the next without emptying the dance floor. Especially when playing for the diverse age groups—and thus wide variety of musical tastes—typically present at a wedding reception, it's critical to make people comfortable on the dance floor. So, HOW you play the music, is as important as what you play.

## DIALING IT IN

From my earliest memories of being a DJ, my nightmare has always been the same; I have a dance floor full of celebrants & as the current song is ending, I have no idea what to play next. That's what I call a nightmare! To insure this happened to me in real life, back in the mid 1980s I devised a code system that helps me pick out my next tune, as well as to have the next five or so songs "at the ready." I call these the Wally Codes. I chose this name in memory of my father.

The concept of the Wally Code is simple. Every song is assigned a music type, degree of familiarity, tempo rating, an energy level rating, type of beginning and finally, type of ending. Here is an outline of what this might look like: Type/Familiarity/Tempo/Energy/Beginning/Ending. By employing this system, I can easily program an evening's music even if I'm not familiar with the individual songs. Here's an example of what the Wally Code would be for Bob Seger's "Old Time Rock & Roll"; Rock/1/5/4/I/F.

Long before there were MP3 files and the accompanying ID3 tag, I was employing these Wally Codes. I created a computer database with fields for all the usual data, such as song title, artist, year and album. I also added a field for my Wally Codes, so I could organize my music according to this criteria. Remember what it was like back then? My first computer system consisted of a Tandy computer which I upgraded with a 20 or 200 megabyte hard drive that cost me an additional \$200, a dot matrix printer with fanfold paper and monochrome monitor. If I needed a rock song with a fast tempo, that everyone would recognize, with a dynamic beginning and high energy level, all I had to do was consult my database. Since the computerization of the DJ industry and the invention of MP3 files, I have been putting my Wally Code infor-

mation in the comment section of the MP3 ID3 tags. With my MP3 managing software, I can easily sort my music by the kind of song I'm looking for, using my Wally Code system.

## MUSIC TYPES

The bread & butter of my business is wedding receptions, which would typically have music culled from pop, rock, country, Motown, rap and polka categories. Being familiar with these types of music is a must. In larger markets, a DJ will obviously need to be familiar with more types of music. Since Wally Codes were designed to be sorted in a database field, the type of music is most crucial. With MP3 files properly tagged, the music type in the Wally Code is considered along with the genre in the ID3 tag. An example of this would be the song "The Dance" by Garth Brooks (Slow/1/1/1/D/F). The ID3 tag genre would be Country, but the music type would be Slow. Here are some music types categories. Some are abbreviated to save space:

Bkgrnd	Island	Rock
Caribbean	Greek	Rumba
Classical	Motown	Slow
Cntry	Polka	Swing
Comedy	Patriot	Tango
Dance	Pop	Torch
Disco	Rap	Waltz
Funk	Reggae	

## FAMILIARITY

The next most important factor, after the type of music, is how familiar people would be with the music. It would clear a dance floor to follow a popular song with one that no one is familiar with, no matter how "good" the song is, if people don't know it, they will leave the floor rather than be embarrassed by trying to dance to an unfamiliar song.

This familiarity rating is a numeric value on a scale from 1-5. A song with a rating of 1 would be a song that is familiar to virtually everyone; one doesn't need to be a fan of that particular music type to know a song with a familiarity rating of 1. A rating of 2 means everyone familiar with songs of that music type and from that time period would know this song. A rating of 3 is given to songs that many people would recognize who are very familiar with songs from the same era within that music type. A rating of 4 is given to songs that are not that popular. A rating of 5 is one that might be an album cut that never gets airplay or never made the music charts.

It can be difficult to assign a familiarity value for new music, since the degree of familiarity is often a factor of time. Often you'll need to update this value over time when a particular song has become very popular over the years, or has dropped from everybody's play lists. If you are very good at this, perhaps you have a future as an A&R person.

## TEMPO

Tempo is rated on a scale of 1-7. A song with a rating of 1 for tem-



	Music Type	Familiarity	Tempo	Energy	Beginning	Ending
<b>Wally Code Examples</b>	Disco, Motown, Pop, Rock, Swing, Cntry, Slow Rap...etc	1,2,3,4 or 5	1,2,3,4,5,6,7 or V	1,2,3 or 4	D,I,S,F,Q	F,Q,W,S,A,*

**With this system I can look to my laptop and select the best song to play next from a list of literally dozens of similar choices, all without taking a couple of seconds to audition the songs.**

po, is a slow song, such as "Crazy" by Patsy Cline (Slow/1/1/1/D/Q). I would give "What I Like About You" by the Romantics a tempo rating of 7, with an Energy Level of 4, but more on that later. Many slow songs are a little faster, but still would be considered slow dances, so I rate them a 2. By the time you get to tempos in the 3 or 4 range, they may be difficult to dance to. A tempo of 5 would be your typical rock/pop song. A rating of 6 might be your typical polka tempo. A rating of 7 is for the fastest of fast songs, and generally reserved for the last song in a set of fast music, or for those crowds that just won't sit down! Sometimes the tempo varies and the letter "V" is used to designate these songs instead of the numerical value. An example of this would be "Touch Me in the Morning" by Diana Ross. It has a Wally Code of: Slow/2/V/3/D/F. If a song starts slow & then gets faster, such as "I've had the Time of My Life" by Bill Medley & Jennifer Warnes, I make note of that in the beginning code so the Wally Code would read: Pop/1/4/4/S/F. The letter "S" stands for slow for the beginning value. More about that when we cover song beginnings.

## ENERGY LEVEL

Now we're going to deal with a judgment on how much people "get into" the music. This is on a scale of 1-4. Most popular slow songs might have a tempo rating of 1 with an energy level of 1 as well. The song may be well loved by all, but the energy level or how much people "get into it" might be something different. A Wally Code for "In the Mood" by Glenn Miller Orchestra would read Swing/1/5/4/I/Q. The Wally Code for Billy Joel's "Piano Man" would read Slow/1/3/4/D/Q; the energy level of 4 means it's a great crowd pleaser and people really get into it. In comparison, "1 2 3 Red Light" by 1910 Fruitgum Company would be Pop/3/4/2/I/F; it has an energy level of 2 because people don't get into it that much.

## BEGINNING

Over the years I've learned that how I play the music is as important as what I play. An experienced DJ working a wedding reception would never play the music in a random order. This would regularly clear the dance floor, if you ever get people to begin dancing at all! Even grouping by music type, is not enough. How a song begins and ends is an important factor when playing music to keep the crowd on the dance floor. A song with a dynamic (D) beginning means the song is danceable from the beginning such as "Heat Wave" by Phil Collins (Motown/3/6/3/D/F). Many songs have an intro (I), which is for the most part is not danceable. These songs typically have intros of 7 seconds or longer. An example of songs with a intro beginning is "California Girls" by the Beach Boys (Pop/1/4/3/I/F). Sometimes we come across a song that fades (F) in. An example of a fade in can be found in the song "Sleep the Clock Around" by Bell & Sebastian (Rock/5/4/3/F/F). Sometimes

a song will start slow (S) and then get faster. We've already mentioned the example of "I've Had the Time of My Life" by Bill Medley & Jennifer Warnes (Pop/1/4/4/S/F). Another song we're all familiar with is "Ice Ice Baby" by Vanilla Ice (Rap/1/5/3/Q/Q). It has a quiet beginning so Q stands for quiet.

## ENDING

Now for the final value in the Wally Code, the ending. This is typically a letter standing for fade out (F) or quick ending (Q) Sometimes a song will have a strong ending (S), many times live songs have this type of ending. An extreme example of this is "Free Bird (Live)" by Lynyrd Skynyrd (Slow/3/2/4/S/S). Sometimes a song has a weak ending that if played, will likely clear the dance floor. Many newer songs fall into this category such as "Need You" by Travie McCoy (Rock/4/5/3/D/W). Sometimes a song has an abrupt ending (A). An example of this would be "Push it" by Salt-N-Pepa (Rap/2/5/3/D/A). With today's equipment we have displays that show the remaining time for a song, so that example is not as important as it was when I used to use cassette tapes on the job.

Two more examples come to mind that are much more rare, but need to be recognized. One song that I rarely play because the ending is impossible to dance to is "Let's Go Crazy" by Prince (Rock/2/6/4/I/B). This song has a designation of B for the ending. Why I picked the letter B escapes me. After all, I did this back in the '80's when I was doing things I now tell my daughters not to do. If you play this song, it will definitely clear the floor at the end of the song! The other song ending to be aware of is a fake ending. The song "Do You Love Me" by the Contours (Rock/1/6/4/I/\*), is an example of this. I use an asterisk to denote endings that fake us out. Another example is "Thank You" by Led Zeppelin (Slow/3/1/3/F/\*).

Match the Wally Code with the songs listed below to test your understanding of Wally Codes & see how they can be used to describe any song to help a DJ keep the dance floor filled all night long (answers below):

1. The Twist by Chubby Checker	a. Slow/1/1/1/D/Q
2. Mustang Sally by the Commitments	b. Disco/1/5/3/D/F
3. Brick House by the Commodores	c. Slow/2/2/2/D/F
4. Help Me Make it Through the Night by Sammi Smith	d. Rock/1/4/4/D/S
5. Dancing Queen by Abba	e. Funk/1/5/3/D/F
6. Zoot Suit Riot by Cherry Poppin' Daddies	f. Pop/1/V/3/D/F
7. Suspicious Minds by Elvis Presley	g. Rap/1/5/3/D/F
8. U Can't Touch This by Hammer	h. Rock/1/6/4/D/Q
9. One Hundred Ways by Quincy Jones feat/James Ingram	i. Pop/1/5/3/D/F
10. Billie Jean by Michael Jackson	j. Swing/2/7/4/D/Q



# Setting a Course for DJ Success

NEW COMPREHENSIVE LEARNING TOOL REVIEWED

BY KEN HEATH •

**T**he DJ Crash Course is a very flexible tool designed to both teach the novice and advise the experienced.

It's broken down into twelve parts that really do take you from start to finish, walking you through DJ basics, equipment selection, the business side, performance techniques, maintenance, and growing a new company.

DJ Crash Course is divided into chapters, which are subdivided into easy-to-digest, bite-size sections that are long enough to cover the topic, but not so long that the viewer loses interest or becomes tired of listening. Josh Yawn, your host, is affable and easy to understand, his explanations are clear, concise and right at you, not talking down to you. "That Guy" is especially useful in demonstrating what NOT to do if you want to be taken seriously. The "Pro Points" at the end of each chapter serve to reinforce the kernel of knowledge you need to take away with you. (See con-

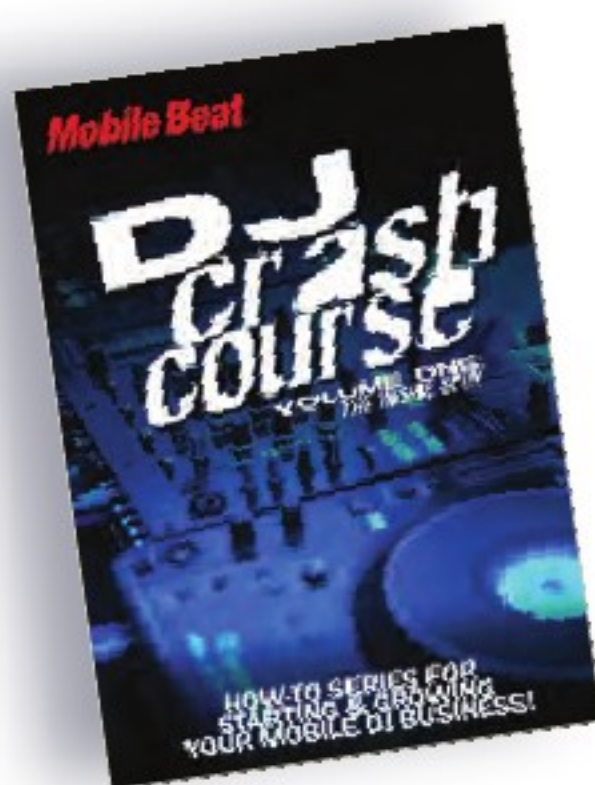


tents in sidebar.)

This series can assist the newbie in establishing a successful business by pointing out a lot of details that many people, (myself included, way back when), just don't think of. There's more to being a DJ than playing music!

DJ Crash Course would also be an effective tool for established DJs who might need a nudge to get moving in a more positive direction. It would be an excellent training tool for larger companies who have multiple DJs at varying skill levels.

The DJ Crash Course Series is reasonably priced for such a huge repository of knowledge; your ROI should be exponential compared to the buy-in. There's no excuse for not improving your show, your employees, and your company with Josh Yawn's DJ Crash Course DVD series, available from Mobile Beat Productions at [www.djcrashcourse.com](http://www.djcrashcourse.com). Two thumbs up! **ME**



## INTRODUCTION

A short overview of what the series will present and how.

## SECTION 1 - DJ 101

Defines what it means to be a Professional Businessman and not just "That Guy" who makes a little money with his hobby.

## SECTION 2 - EQUIPMENT

Introduces basic systems available to day, from analog to digital, explaining a bit about them all.

## SECTION 3 - MUSIC

How to build a music arsenal that will serve you well.

## SECTION 4 - TYPES OF EVENTS

Not all events are the same, different skill sets apply.

## SECTION 5 - PRICING

A fair price is when everyone thinks they're getting a good deal.

## SECTION 6 - MARKETING

How to make your phone ring and your calendar fill up.

## SECTION 7 - RESERVING THE DATE

Making sure you know what to do when the phone rings.

## SECTION 8 - GAME DAY

Making sure you are prepared to be your best

## SECTION 9 - CLEAN UP YOUR ACT!

A clean system and a clean DJ make the best impression on clients and their guests.

## SECTION 10 - ENTERTAINING

Aspects of performing and tips to be successful right from the start.

## SECTION 11 - MAINTENANCE & GROWTH

Making your equipment last its longest and how to expand your business intelligently.

## SECTION 12 - CONCLUSION

The wrap up.

## MUSIC FEATURE

These days, most DJs carry thousands of songs. With this system I can look to my laptop and select the best song to play next from a list of literally dozens of similar choices, all without taking a couple of seconds to audition the songs; I only need to glance at my Wally Codes and cue up the one that best suits my dancers.

For years I've debated whether or not to share this system with other DJs. It's been my little secret edge that has allowed me to keep dancers on the dance floor

from song to song, making the best possible segues. It has served me well. I think I can do the same for you. It may take time to assign a Wally Code to every new song you add to your library, but with properly tagged MP3s, that work needs to be done only once for each song. The information in the ID3 tag goes with that MP3 file forever. I keep a master database on my main computer and work from computers with cloned databases so I never lose all my hard work.

I hope you find this useful. I plan to

put some of this material on my web site for DJs to use. And I look forward to hearing from other DJs to see what they think of the Wally Code system. Give me a shout. Keep on rockin'. **ME**

*David Walley is a single-operator who has been serving the Western Michigan area for more than 30 years. Contact him with feedback on his system at [david@goodmusicdj.com](mailto:david@goodmusicdj.com) or check out his company at [www.goodmusicdj.com](http://www.goodmusicdj.com).*

## Code Quiz Answers:

1h, 2d, 3e, 4a, 5b, 6j, 7f, 8g, 9c, 10i

## Wally Codes



# “Are You Sure That’s Enough?”

WANT SOME MORE? ALL YOU HAVE TO DO IS UP-SELL!

BY JEFFREY GITOMER •

**W**alking through Seattle’s Pike Place Market (where the inspiration for the book *FISH!* came from, and also the location of the original Starbucks), I couldn’t resist the Queen Anne cherries. Huge and just picked.

“Give me a half a pound,” I said with positive anticipation of eating them as I walked around. The young woman running the fruit stand obliged, and weighed them.

Then she showed me the inside of the paper sack, 25% full of cherries. “Are you sure that’s enough?”

Startled at her question, I smiled and said, “Make it a pound!”

She smiled, complied, and showed me the now half-full bag. Her eyes were locked between my eyes and the bag. She kept jiggling the bag looking at it, showing it to me, and looking right at me.

I knew what was coming, and was thinking about my answer when she asked again, “Are you sure that’s enough?”

“Make it a pound and a half,” I said as I smiled. “How about an even two pounds, and a few extra on the house?” she shot back without taking a breath between my answer and her offer.

“Deal!” I said.

She put the two pounds in one bag, and my lagniappe in a separate bag so I could see (and eat) my “extra.”

I loved the exchange. I love being sold. And I loved the way she up-sold me. “Are you sure that’s enough?” Simple, yet powerful. I walked away smiling and eating.

After about ten minutes, I couldn’t stand it anymore. I HAD to go back to the cherry stand and find out more. I waited for one customer to pay, and then I anxiously said, “I couldn’t help but ask about your line ‘Are you sure that’s enough?’ It’s a very powerful up-line. How often do you ask it to customers?”

“I ask every customer, every time.”  
WOW!

It was a GREAT line delivered by a

shrewd saleswoman at a hole-in-the wall fruit cart. Low overhead, high profit, fueled by up-sell. Great product. Simple to sell. Followed by a second sales process to sell more.

The up-sell – or should I say the science of the up-sell – is all-important as relates to volume and profit. Especially in these times. Business is down, but not the cherry business. No one told her the economy is in the crapper, or she just ignored it.

Think about the emotional appeal that this woman gave me to entice me to take more money out of my pocket. Brilliant.

Nice story, huh?

Now it gets ugly.

Your sales are down. You still have customers buying from you, but not as many, and not as much. In these times especially, after you have completed a sale, you have to ask yourself this two-word question: “What else?” And after you discover what else, you have to figure out the emotional appeal that will add on to your sale.

Here are the hard questions:

- What percentage of customers buy 100% of your existing product line?
- What are you asking of your customers AFTER you have completed the sale?
- What are your strategies to maximize the size (dollar amount) of your sales?
- What is your emotional appeal for more or greater sales?
- How consistent are you in asking for more business?
- What are your opportunities? Or should I say LOST or MISSED opportunities?
- What could you change about your presentation that will begin to show what other great items your customer might consider?

Answer those, and you’re on your way to creating up-sell opportunities!

I’m lucky. In 1974, my dad, the late, great Max Gitomer, taught me the secret of up-selling. He said, “Son, when their wallet’s open – empty it.” Simple wisdom is often the most powerful.

“Are you sure that’s enough?” has created a whole new thought process for me, and I hope it spurs a few ideas for you. **MB**

**After you have completed a sale, you have to ask yourself this two-word question: “What else?” And after you discover what else, you have to figure out the emotional appeal that will add on to your sale.**

© 2010 All Rights Reserved - Don't even think about reproducing this document without written permission from Jeffrey H. Gitomer and Buy Gitomer • 704/333-1112



Jeffrey Gitomer is the author of *The Little Red Book of Selling*. President of Charlotte-based Buy Gitomer, he gives seminars, runs annual sales meetings, and conducts Internet training programs on selling and customer service at [www.gitomer.com](http://www.gitomer.com). He can be reached at 704-333-1112 or e-mail to [salesman@gitomer.com](mailto:salesman@gitomer.com).



# Do You Care?

PART TWO OF TWO: TRUE CARING DEMANDS  
PROTECTION, SUPERVISION, WILLINGNESS AND TRUST



BY PAUL KIDA, THE DJ COACH •

**I**n Part One, we covered a few of the aspects of what it means to really care about your clients and their special event: interest, responsibility and awareness. In this issue, we will continue discussing a few more aspects of the topic of caring.

## PROTECTION

An unexpected characteristic of caring is that of protection. How does protection, or acting as a protector apply to what we do as mobile entertainers? Stop just a moment and think about it. Our clients have made a conscious decision in choosing us as their entertainment for their special event. They have essentially said, "You are the professional. You take over." Why? Because they do not want to worry about what will be happening on that day. They just want everything to run smoothly, and to be able to sit back, relax and have a few drinks while enjoying a special time with family and friends. They also want to show their family and friends that they really did make a smart decision in hiring us.

So, how are we considered a protection? Because we protect them from a factor that can absolutely ruin their event. That factor is stress.

By doing our jobs efficiently, or by caring, we protect our clients from the worry and stress that can put a damper on their entire event. Anyone who is putting on an event, whether it be a wedding, corporate party, fundraiser, etc. is under tremendous pressure to choose correctly. They are not simply worrying about the entertainment, but all of the other factors involved with their choice. They have to choose the invitations, decor, food service, ceremony preparations, flowers, venue, etc. if it is a wedding. If it is a corporate party, they have a lot of the same choices, but perhaps they also have to prepare for raffles and door prizes, plus try to incorporate many different employees musical tastes for the party. Not to mention please their boss(es).



*Paul Kida, The DJ Coach, is a founding member of the Colorado Disc Jockey Association. He owns JAMMCATTS DJ Entertainment ([www.jammcattdj.com](http://www.jammcattdj.com)), and is a regular speaker at Mobile Beat DJ Shows.*

That's a lot of stuff to coordinate and get done. The caring thing for us to do would be to relieve some of that pressure by guiding them and helping them plan and realize a great event. If they end up with that trust in you and your abilities, they too can enjoy the day and not be so worried about how it may turn out. As a professional, it is your job to be a protector and help to relieve the stress and anxiety of your clients.

## SUPERVISION AND CONTROL

Two other elements of caring for our clients are supervision and control. These two factors are closely linked together and are an integral part of what we do, especially as emcees. One definition of Master of Ceremonies is "The person in charge of a ceremonial or social occasion." Doesn't that describe our jobs as mobile entertainers?

For our clients, in most cases, it is the first time that they have ever planned such a big event, so it is all new to them. Who else is there that has the knowledge, expertise, or ability to keep the flow of events running smoothly throughout the whole evening? The caterers are only worried about the food; the photographer is only worried about getting all of the photos of the evening, and so on and so on. It truly is the job of the DJ/MC to be the one in charge of their events, guiding

the different vendors in the proper direction. Even in situations where a banquet manager or wedding coordinator takes a more supervisory role, the MC is still in charge of maintaining the flow of the event. If we care, we will be glad to shoulder the responsibility of supervising all of our events.

True professionals are proud to take that extra step of actually controlling the situation for the benefit of our clients. We are the ones that become the leaders of each gig that we do. Of course, I definitely do NOT mean that we control all aspects like obnoxious dictators! Instead, we simply take the reins of control and skillfully direct the day's festivities. Our clients have no doubts about hiring us because they understand our capabilities as Professional Entertainment Directors. That is one of the reasons that they hired us, and so we must live up to that image that we planted in their minds at the initial meeting.

## WILLINGNESS

Closely linked to supervision and control is willingness. How can willingness be a part of caring? If we are willing, we are saying that





we are ready to undertake our task as MC/DJ in a way that is agreeable to all concerned. This is not always an easy thing to do when dealing with coordinators and/or other vendors that we work with, who think they have a better idea of how things should go—even though we have already planned it out ahead of time with our clients. Because we are the professionals, we should have a more experienced outlook when it comes to entertainment and its direction.

We do occasionally run into those vendors, and even those few clients, who think they know our job better than we do ourselves. This raises the question, "Are we willing to be adaptable, while not relinquishing our leadership role and responsibilities?" When this happens with a client, it can be a very fine line to walk, especially if they insist on their own way, doing something that we may feel is totally ridiculous. This is a time when we need to be willing to discuss matters tactfully, while at the same time keeping a humble attitude. For instance, I had one client that insisted on a certain song that I just knew (or thought I knew!) would clear the packed dance floor, and she wanted it right then as the next song. I had very mixed feelings about it, but I did realize that I was there working for my client so I willingly did as she asked. To my shock and surprise, this song had special meaning for nearly everyone in the crowd and EVERYONE (even the ones that had previously been sitting it out) came to the dance floor and it ended up being one of the highlights of the evening. I'm not saying this would work every time, but we cannot be so arrogant as to think that we know it all, because every situation and every group of people that we work with will be different. We have to be able to adapt.

Dealing with fellow vendors may not be as complicated, but we still need to use a little discretion and common sense. You don't want to be known as the DJ that is so inflexible and hard to work with that no one wants to refer you! We have all had encounters with vendors who tend to have attitude with the DJ and think that they have a better plan. I recently dealt with a photographer who wanted to "Get things moving!" Even though I had sent him the bride-approved Planned Event Design Schedule (which he obviously didn't bother to read), he insisted that the dancing needed to be started right away. What he didn't know was that the bride wanted a little time to be with family that had come from far away before we started in on the "fun" of dancing and partying. After discussing it with the bride & groom, they decided to move up a few of the events because the photographer would only be there until a certain time and they did want those special times of the evening to be photographed. It worked out and everyone was happy, including the photographer who asked me for a few cards before he left for the evening.

## TRUST

The last part of caring deals with the aspect of trust. When we care, we have a firm belief—we trust—that we will do our absolute best job for our clients. We are confident that we will exceed their expectations. And when we stand firmly by our words and actions, we will also attain the trust of our clients, as well as the other vendors that we work with. Let's face it; we all need each other to end

**By doing our jobs efficiently,  
or by caring, we protect our  
clients from the worry and  
stress that can put a damper  
on their entire event.**

up having an excellent, unforgettable event. It's pretty simple: be trustworthy and build trust with event colleagues and clients.

## IT ALL ADDS UP TO CARING

By showing sincere interest, by accepting and fulfilling all of our responsibilities, by being constantly aware of what

is going on around us, we can really show that we care about our clients, the success of their event, and the reputation of our business. By protecting our clients from undue stress and anxiety, we also show that we care. By skillfully supervising and controlling our events, and by being willing to adapt to various situations we show that we care. By trusting in our abilities and by exceeding our clients' expectations by actually delivering more than we promised them, we show that we care.

Yes, like a shining diamond, the word care has many shining facets, and true caring has become a very rare thing today. Be the one to make a difference! Make sure that your caring is up to the same level as your performance and business skills and your gear savvy: It will help your business thrive more than you've ever imagined.

Please send any comments on this article or suggestions for future articles or questions to [djcoach@mobilebeat.com](mailto:djcoach@mobilebeat.com). **MB**

**2011**  
**The 5th Guangzhou (China) International KTV, Disco, Bar Equipment and Supplies Exhibition**  
 The 5th China International Entertainment Space Competition  
**Date: March 3-5, 2011**  
**Venue: China Import and Export Fair Pazhou Complex**

**Exhibition Scope**  
 Entertainment Space Design and Entertainment Place  
 KTV Bars Specialized Equipment  
 KTV Bar Indoor and Outdoor Decoration and Furnishings  
 KTV Bar Appliance and Food and Drinks

**Organizing Committee Contact:**  
 Guangzhou Grandeur (Hongwei) Exhibition Services Co., Ltd.  
 Add: Room 802D, Jiaxun Building, No.38 Zhongshan Mid Avenue,  
 Guangzhou, China (510660)  
 Tel: +86 20-28314758/68/78 Fax: +86 20-82579220  
 Name: Shawney Wu Mobile: +86 13533943975  
 E-mail: [marketing7@grandeurhs.com](mailto:marketing7@grandeurhs.com)  
 Website: <http://www.kdcchina.com>



## Wedding Bells

enter, they will usually enter to Pachelbel's famous "Canon in D" or "Spring" from Vivaldi's *Four Seasons*. A recent contemporary song used for this entrance is "Over the Rainbow, What a Wonderful World" by Iz (Israel Ka'ano'i Kamakawiwo'ole).

For the all-important bride's march down the aisle, she will either want the traditional "Bridal Chorus" (from Wagner's opera, *Lohengrin*; aka "Here Comes the Bride") or... "Anything other than that song!" Brides are clearly in one of two "camps" on this choice. Either they have always dreamed of walking down the aisle to the traditional tune, or they want to be sure to choose something different. Other frequent requests are "Canon in D," or the various versions of "Trumpet Voluntary," or "Trumpet Tune."

The final section of music is the recessional. As for knowing when to start the recessional song, to be on the safe side, ask the officiant what their final words will be. Often it is, "Ladies and Gentleman, may I present to you for the first time, Mr. and Mrs. \_\_\_\_." However, they may close

in a final prayer or have another short statement to make. Although most brides and grooms are still choosing traditional music for the prelude and entrance songs, about half our couples in the past year chose modern songs for the recessional. Many popular choices are "All You Need Is Love" (Beatles), "I'm Yours" (Jason Mraz), "Hey, Soul Sister" (Train), "How Sweet It Is" (James Taylor) and "Signed, Sealed, Delivered, I'm Yours" (Stevie Wonder).

Though the ceremony will take between 15 and 30 minutes, you will likely spend much more time helping the couple plan this very important stage of their day. During the consultation, finish the ceremony planning first. Then, turn attention to the reception where you can then assist them in creating the rest of their memorable event—by choosing music that will keep their guests smiling and dancing when they say "Play Something We Can Dance To!" **MB**

## Supporting Role

and the other tasks echo what many of us do with our mobile video rigs. Play on this knowledge to get these jobs.

Finally, the **#10** job in the DJ periphery is something common to both radio and television and something every DJ should be supremely qualified to do: **VOICEOVER WORK**. This realm includes higher-profile work like narrations for documentaries or reading commercial scripts and PSAs (public service announcements), but also includes more humble pursuits like telephone on-hold messages, in-store recordings for supermarket chains, and reading for audio books. A good demo of your voice will go a long way towards securing these jobs, as your competition will be other DJs and voice actors. Classes are available to build your voice acting chops and character voices are a plus.

### BEYOND THE LIST

When presenting my seminar at the last MB show ("Supplement Your DJ Income... With DJ INCOME"), I asked the audience if

they knew of any other jobs like these and got some brilliant answers. One DJ from Texas mentioned rodeo announcers. Sure enough, rodeos and nearly every other sporting event from NASCAR to hockey games use announcers. Then there's the ring announcer at the boxing match. Who can forget Michael Buffer and "L-L-L-L-Let's get ready to rumble!" Every local match of any type, from boxing to roller derby, has a ring announcer. Another astute DJ reminded me of auctioneers, a small-yet-in-demand cadre of announcers who specialize in auctions. If you have a fast, sharp, clear delivery style, auctioneering might just be your calling.

Whether you're looking for additional income, a job to supplement a spotty gig schedule, or an entire change of occupation, as a working, experienced DJ, you already have most of what it takes to work in all of these areas and more, and that translates into real opportunities. Until next time, safe spinnin'! **MB**

## Telling Stories

interested? Analyze what's going on.

"We're in the entertainment industry, yet most DJs don't recognize the simplest entertainment issues. Where you stand, how you move, your posture, your expression, your inflection are very important to telling a good story.

"PRACTICE! Rehearse. It's amazing that DJs won't rehearse because they 'don't need to' but the world's best actors, comedians, athletes, singers and musicians all practice and rehearse."

Bartlett's book *The 1% Solution* looks at how small incremental changes can add up to dramatic transformations over time. So it's no wonder that he counsels that attending to the details of presentation and preparation is essential to successful storytelling.

### TO BARD OR NOT TO BARD

Can or should you add stories to your events?

Dr. Joseph Sobol, a scholar, folklorist, and musician, observed in his 1999 novel on the American storytelling revival, *The Storytellers' Journey*, that the art is dependent on the individual.

"Storytelling is strongly dependent on the power of personal presence—of the trance-inducing interaction of live performer with live audience, and the direct transfer of narrative imagery from mind to minds," the professor wrote. "Whether within a traditional community or a contemporary performance context, storytelling tends to be prized precisely for its immediacy. [Marshall] McLuhan's slogan that 'the medium is the message' is fundamental to the world of contemporary storytelling, which is why extensions of it into the far more efficiently commodifiable worlds of popular media are so fraught with paradox, disorientation, and loss of artistic faith."

While adding stories to your events may not be the best application of your skill set, understanding the power of a story and framing your events to exploit this powerful human communication will enhance your chance for success.

That's my story and I'm sticking to it. **MB**



# ADVERTISERS

CONTACT MOBILE BEAT SALES AT  
515-986-3300 x304  
OR EMAIL [SALES@MOBILEBEAT.COM](mailto:SALES@MOBILEBEAT.COM)  
FOR ADVERTISING INFORMATION

COMPANY	WEBSITE	PHONE	PAGE
American Audio	<a href="http://www.americanaudio.us">www.americanaudio.us</a>	800-322-6337	3
American DJ	<a href="http://www.americandj.com">www.americandj.com</a>	800-322-6337	60
Blizzard Lighting	<a href="http://www.blizzardlighting.com">www.blizzardlighting.com</a>	-	49
CHAUVET	<a href="http://www.chauvetlighting.com">www.chauvetlighting.com</a>	800-762-1084	7, 17
CheapDJGear.us	<a href="http://www.cheapdjgear.us">www.cheapdjgear.us</a>	330-494-2100	39
Creative Imagineering	<a href="http://www.gameshowmania.com">www.gameshowmania.com</a>	800-644-3141	57
Denon DJ	<a href="http://www.denondj.com">www.denondj.com</a>	-	15
DigiGames	<a href="http://www.digigames.com">www.digigames.com</a>	888-874-8427	19
Divine Lighting	<a href="http://www.divinelighting.com">www.divinelighting.com</a>	877-406-4557	11
DJ Event Planner	<a href="http://www.djeventplanner.com">www.djeventplanner.com</a> -		27
DJ Intelligence	<a href="http://www.djintelligence.com">www.djintelligence.com</a>	-	27
Eliminator Lighting Direct.com	<a href="http://www.eliminatorlightingdirect.com">www.eliminatorlightingdirect.com</a>	330-494-2100	49
ERG Music	<a href="http://www.ergmusic.com">www.ergmusic.com</a>	800-465-0779	41
Eternal Lighting Company	<a href="http://www.eternallighting.com">www.eternallighting.com</a>	832-623-9377	47
Fantasy Entertainment	<a href="http://www.fantasyent.com/mobilebeat">www.fantasyent.com/mobilebeat</a>	800-933-2682 x177	43
HardNox	<a href="http://hardnoxmusic.com">http://hardnoxmusic.com</a>	-	41
Hercules	<a href="http://www.hercules.com">www.hercules.com</a>	-	13
IDJNOW	<a href="http://www.idjnow.com">www.idjnow.com</a>	631-321-1700	21
KTV Disco-Bar Show	<a href="http://www.kdbchina.com">www.kdbchina.com</a>	-	55
MBLV Smartphone App	<a href="http://mobile.mobilebeat.com">http://mobile.mobilebeat.com</a> or Apple App Store		25
MegaSeg	<a href="http://www.megaseg.com">www.megaseg.com</a>	-	43
Mobile Beat Mag & Show	<a href="http://www.mobilebeat.com">www.mobilebeat.com</a>	-	
Music Trends	<a href="http://www.musictrends.com">www.musictrends.com</a>	888-621-3535	47
Pioneer DJ	<a href="http://www.pioneerdj.com">www.pioneerdj.com</a>	-	2
Planet DJ	<a href="http://www.planetdj.com">www.planetdj.com</a>	-	35
ProDJ Publishing: PSWCDT Book	<a href="http://www.mobilebeat.com">www.mobilebeat.com</a> (click "Bookstore")	800-257-7635 x0	57
Promo Only	<a href="http://www.promoonly.com">www.promoonly.com</a>	407-331-3600	59
StageSpot	<a href="http://www.stagespot.com">www.stagespot.com</a>	888-567-8243	41
Text4DJs	<a href="http://www.text4djs.com">www.text4djs.com</a>	847-920-8398	35
VocoPro	<a href="http://www.vocopro.com">www.vocopro.com</a>	800-678-5348	9
WedLock	<a href="http://www.wedlockdj.com">www.wedlockdj.com</a>	800-318-5059	39
Yamaha Corp. of America	<a href="http://www.yamaha.com/dsr/mb1">www.yamaha.com/dsr/mb1</a> • <a href="http://www.yamaha.com/livesound">www.yamaha.com/livesound</a>		5

## DJs...KJs...Now you can offer complete show productions with this exciting game show entertainment system!

### The Original GAME SHOW MANIA!

- Digital Scorekeeping & Sound Effects
- Lightning-Fast Electronic Lockout
- Rugged and Portable • Quick Set Up
- Use Our Games or Design Your Own...

Manufactured and distributed by Creative Imagineering  
4153 SW 47th Avenue, #146 / Ft. Lauderdale, FL 33314

**800-644-3141** 954-316-6001

Fax 954-316-6005 / [www.gameshowmania.com](http://www.gameshowmania.com)

Ask about Walla Balla and our economical Mini-Game Show System, too!



# PLAY SOMETHING WE CAN DANCE TO JAY MAXWELL

**PARTY JUST 4 FUN DANCE**  
**1970-PRESENT HIP HOP**  
**REGGAE LATIN YOUTH**  
**VINTAGE GROOVES CLASSIC**  
**ROCK NEW WAVE MODERN**  
**ROCK CHRISTIAN FAST**  
**COUNTRY SLOW COUNTRY**  
**SLOW SONGS 1955-PRESENT**  
**LIFETIME LOVE BIG BAND**  
**AMERICAN SONGBOOK**

Updated annually and entering its 2nd decade (1st edition, 1997) this book/CD-ROM set is packed with essential song information for DJs, compiled by *Mobile Beat's* resident musicologist, Jay Maxwell.

PLAY SOMETHING WE CAN DANCE TO features essential **song lists** (see categories above) sorted by Title, Artist, Category, Year and BPM, along with 2 dozen of Jay's previous **articles** and lists as found in *MB*, all in a time-tested, easy-to-use spiral-bound format.



#### TO ORDER:

1. Go to [www.mobilebeat.com](http://www.mobilebeat.com)
2. Click on Bookstore
3. Search "Play Something"
4. Or call 515-986-3300 ext 0



# The Room Is Spinning

A MOBILE DJ'S SOBERING EXPERIENCES

BY MIKE "DR. FRANKENSTAND" RYAN •

**O**ccupational hazards: I think dealing with drunks may be the worst part of DJing. Seasoned DJs have "been there, done that." However, if you're new to this business, the following three stories about drinking are quite sobering. They are followed by several suggestions how to better handle drunken guests.

## DEMANDING MADEMOISELLE

Last year at an awards banquet, I was approached by a very attractive, but obviously drunk young lady. With a bottle of Bud in hand she insisted that I change the song I was playing. I told her the dance floor was full and the guests were obviously enjoying themselves. It was like talking to...a drunk!

**The reality is that DJs are in the party business... and party people like to drink.**



When she started rooting through my equipment, I tried to stop any further turbulence by telling her, in my best pilot voice, "Welcome to flight (name of the party), I'm your pilot; this is the cockpit and you are a passenger, so please return to your seat." At which point she responded by seductively kissing my cheek and placing a firm pat on my butt!

## PLASTERED PLANNER

As San Diego DJ, I used to do an occasional wedding reception across the border in the Baja region of Mexico. I enjoyed doing them; I like Mexico, the people and the food. However, one party would mean "no mas" for me.

I've been offered drinks many times at parties. I have a rule against drinking while working, but one time while setting up for a wedding in Rosarita, Mexico I noticed the bartender preparing a large blender of margaritas. Now, I'm generally a teetotaler, but I do like to visit Margaritaville once in a while. I said "What the heck" and asked him for a drink. Bad idea! I was surprised at how difficult it was for me to focus on my job—after only one drink.

The wedding planner apparently liked margaritas too, but she didn't stop at just one. During the reception she became sloppy drunk and almost knocked herself out when she face-slammed into a wall. The kitchen staff were so boiled with her pathetic inebriation that half of

them quit right then and there, prompting the mothers of the bride and groom to kick her out of the party.

At the end of the event, the W.P., who had stayed at

the venue, caught up to me as I loaded my van for my trip back to San Diego. Still quite drunk, she propositioned me! That experience left me with a bitter taste in my mouth, and I haven't worked with her since.

(My complete elimination of south-of-border gigs wasn't only due to the plastered planner. Half way back to the states I was pulled over by the Federales (Government police) who were very interested in the contents of my van. I don't speak much Spanish and they didn't speak any English. It was a frightening experience. To make matter worse, the two-and-a-half-hour long wait to cross the border at Tijuana seemed like an eternity, especially with the guy behind me blasting his monster sub-woofer the whole time.)

## KEG-CARRYING CREEP

At another recent wedding reception (back in California) a young lady in attendance almost died because of alcohol!

The event was in a resort restaurant, with a nice crowd, a wonderful bride and groom, and a delightful mother of the bride who doubled as the planner. Half-way through the reception a young man attempted to bring in a small keg of beer. The bartender and wait-captain intercepted him and tried to explain that bringing alcohol into the event was not only not allowed, but could jeopardize their alcohol license and posed serious liability issues. Again, it was a case of talking to a drunk.

The combative guest argued that the keg was his wedding gift to the newlyweds. The M.O.B., obviously upset with this guest, joined in the heated argument. At which point I almost made a serious mistake. As this guest became more agitated, I thought about intervening. Fortunately I caught myself and stayed clear. (Even with good intentions, jumping into an altercation like this is always a bad idea—don't do it.)

At the end of the wedding, as I was rolling my gear out to my van, there on a table being used as a gurney was a young female guest, passed out, stone-cold drunk! Three young men were desperately trying to revive her. One of them yelled out "Call 911!" It turned out that the young man yelling for help was the guy who brought in the beer keg earlier. There's some karma for ya.

## HANDLING THE HAMMERED

These are only three out of many events featuring problem drinkers that I've experienced, and I know there will be more to come. Fortunately, we don't have to walk into our events unprepared to face obnoxious drunks. Online author MiShaun Taylor offers some great advice that we can share with the people who really need to be responsible for drinking at parties: our clients.

1. Suggest forming a "security team" of friends or co-workers (preferably non-drinkers) whom your client(s) feel are able to handle drunken guests.
2. Prior to the party, recruit the bartender(s) to help keep an eye out for known heavy drinkers and/or anyone they feel has had enough.
3. Ask the drunken guest (or family member) to sit and chat with you over some coffee and cake. Obviously the coffee is to help sober up the person and the food will help slow down the absorption of alcohol.
4. Take the guest outside for some fresh air, and to remove him (or her) from the party.
5. Get the car keys! Don't let your guests drive drunk.
6. Remind the host that they may be legally liable for the actions of a drunken guest. And ironically, that the drunk can sue the host too.

The reality is that DJs are in the party business and party people like to drink. With some preparation and an arsenal of preventive measures, we can ensure a safer environment for celebration—for everyone. **MB**

Mike Ryan started out writing for news radio, and has been a SoCal DJ on KGB and KSDS. He mobiles as Mike on the Mike. He is also the inventor/owner of Frankenstand Powered Speaker Stands. He is currently the president of the San Diego Chapter of the ADJA.





# PROMO ONLY

We could tell you that Promo Only is the best. But we don't have to...

Right now, just as they've been doing for the past 17 years, Promo Only subscribers are telling other professionals that Promo Only is the best legal music and music video service around.

With 18 different formats on CD, 8 formats on DVD, the largest collection of video classics in the world, the industry's only weekly DVD service, personal media consultants, attentive customer service, and **NEW DIGITAL FILE FORMATS** available...

We'd have to agree.

## PROMO ONLY

The Industry's Most Complete  
Source For Music And Music Video

## IDMA

BEST RECORD POOL/  
PROMO SERVICE  
2006, 2007 & 2008

Licensed for use by industry professionals.  
Proof of eligibility required.

407-331-3600

[www.promoonly.com](http://www.promoonly.com)



✓ **Excitement**  
 ✓ **Professionalism**  
 ✓ **Client Satisfaction**  
**Are the right tools for the next gig!**



For over 25 years ADJ has been a symbol of quality, affordability and reliability. These new LED effects provide the excitement, professionalism and client satisfaction that helps you take your business to the next level.



**INTRODUCING**  
**JELLYDOME**  
**\$169.99**

**170** ADJ ADVANTAGE POINTS  
See bottom for details.

**NEW!**  
**QUAD PHASE**  
**\$199.99**

**200** ADJ ADVANTAGE POINTS  
See bottom for details.



**NEW!**  
**HYPER GEM LED**  
**\$229.99**

**230** ADJ ADVANTAGE POINTS  
See bottom for details.



**NEW!**  
**GOBO PROJECTOR LED**  
**\$149.99**

**Includes: 4 Changeable Gobo Patterns  
 & 4 Changeable Color Gels**

**150** ADJ ADVANTAGE POINTS  
See bottom for details.



**INTRODUCING!**  
**REVO BURST**  
**\$199.99**

**200** ADJ ADVANTAGE POINTS  
See bottom for details.

See Video  
 Footage of  
 These Products at  
[www.americandj.com](http://www.americandj.com)



[www.americandj.com](http://www.americandj.com)

Check out video footage of the effects in action, Get Product Details & User Manuals, Join the ADJ Forums & ADJ Advantage Program & Stay up-to-date with ADJ by signing up for the monthly E-News!

*Lighting the Future.*

Contact us today for an authorized American DJ Dealer in your area or for a free catalog:  
 800.322.6337 / [info@americandj.com](mailto:info@americandj.com)

©2010 American DJ® • Los Angeles, CA 90040 USA [www.americandj.com](http://www.americandj.com) • Kerkrade, Netherlands [www.americandj.eu](http://www.americandj.eu)  
 \*Price & Specifications subject to change without notice. Dealer price may vary. Pricing in U.S. Dollars.

Distributed in Canada by Sounds Distribution • Toll Free: 800-26-SOUND • Local: 905-428-9062 • [www.soundsdist.com](http://www.soundsdist.com)



**American DJ**  
 Quality, Affordable & Reliable Products  
 From A Company You Can Trust!